Bavar.
1756
n

Bovar

1756 m

Margraff

I. 10

Catalogue of the Pictures

in the

Old Royal Pinakothek

at Munich.

Original-Edition

by

Rodolph Marggraff.

Munich, 1871.

Sold in the Pinakothek.

Price: 1 fl. 30 kr.

97 B/R

Catalogue of the Pictures

in the

Old Royal Pinakothek

at Munich.

Original Edition

accompanied by notes both biographical and historical and critical

by

Rodolph Marggraff,

M. A., Old Professor of the Royal Academy of Fine Arts at Munich,
Honorary Member of the Society for Arts and Antiquity
at Ulm.

Munich.

Sold in the Pinakothek.

Bayerische Staatsbibliothek München

Catalogue of the Pictures

Old Royal Pinakothek

at Munich.

BIBLIOTHECA
REGIA
MONACENSIS

Bayerische
Staatsbibliothek
München

Preface.

1) The construction of the Pinakothek, decreed by King Maximianus I., was executed during the glorious reign of King Lewis I. who laid the foundation-stone on the 7th April 1826.

2) The edifice being erected after the plan of Leo von Klenze in the style of the Roman palaces and finished in the year 1836, the gallery of pictures arranged by the Director G. of Dillis was opened to visitors on the 16th October in the same year.

3) The actual collection contains a selection of more than 1400 pictures taken from the richest treasure of this kind Bavaria possesses, amassed since the days of Duke Albert V. and of Maximianus I., Elector of Bavaria, to King Maximianus I. who incorporated into it the galleries of Mannheim, Zweybrucken and Dusseldorf, and to King Lewis I. who joined to it the finest pictures in his possession and caused several acquisitions of the highest value to be made by the state.

4) The order assigned to the pictures is in general that of the schools and the periods of painting. Those belonging to the same school are divided partly into one or several of the nine large-rooms (saloons) partly into one or several of the twenty-three small-rooms (cabinets) adherent.

5) The letters B. S. (Boisserée'sche Sammlung) indicate the pictures from the former Collection of the brothers Sulpice and Melchior Boisserée, and the initial-letters W. S. indicate those from the former Collection of prince Lewis of Wallerstein. They were acquired as property of the Royal House by King Lewis I., the former in 1827, the latter in 1828.

6. The letters „W." „Cop." „Ca." signify: „Wood", „Cop-

per", „Canvass". They learn us the material on which the pictures are painted. The letter h. means: high, the letter l. large.

7) The reader is reminded to pay attention only to the numbers marked on the frame of the pictures in conformity to the numbers by which they are specified in the Catalogue, in order to be sure there to find the description, the author and the school to which they belong.

8) The first division of this Catalogue contains the pictures of the nine saloons following one after the other according to the numbers affixed over the doors of entry.

9) The second division indicates the pictures exhibited in the twenty-three cabinets lying on the northern near the saloons.

10) The pictures of the saloons and those of the cabinets are marked with different numbers. Besides they are registered in the Catalogue after an uninterrupted arrangement of the numbers.

11) The supplements contain the description of pictures of different schools which have been placed, during the last years under the Direction of Ph. of Foltz, partly into the saloons, partly into the cabinets of the Pinakothek instead of many indifferent pictures which have been transposed into an other Collection of the state's.

Saloon of the Founders.

The pictures that adorn the saloon of entry represent in full length and great costume the portraits of the princes of the Royal House of Bavaria who have principally contributed to the foundation or the increase of the collection.

They are placed in the following manner:

I. Opposite the entrance.

1) John William, elector Palatine (1690—1716), founder of the former gallery of Dusseldorf. Copied from the original by Adrien van der Werff (See Cab. XVI, no. 478) by F. Richter in 1835.

2) Maximianus Emanuel, elector of Bavaria (1679—1726), founder of the gallery of Schleissheim. Painted by Martin Maingand in 1708.

II. At the entrance.

3) Maximianus I, elector of Bavaria (1597—1651), founder of the gallery of his residence in Munich rebuilt by him. Painted by Nich. Prucker (Brucker).

4) Charles Theodore, elector Palatine (1777—1799), founder of the gallery of Mannheim. Painted by Pompéo of Batoni in 1775.

III. Opposite the windows.

5) Maximianus Joseph, elector of Bavaria 1799, king since 1806 under the name Maximianus I., died 1825, decreed the foundation of the Pinakothek to assemble there a considerable number of pictures, selected from all the collections Bavaria possesses. Painted by J. Stieler in 1822.

6) Lewis I, king of Bavaria. It was he, who founded the Pinakothek and increased in an extraordinary manner the collection of this gallery. Painted by J. Stieler in 1826.

First Part.

Description of the pictures in the nine large saloons.

First saloon.

The ancient schools of Upper-Germany and of several Flemish painters.

(See the supplements too.)

1. **Dürer,** Albrecht, born at Nurembergh on the 21th May 1471 and died there on the 6th April 1528; pupil of Michael Wohlgemuth. — The patrician Stephen Baumgärtner of Nurembergh in armour and red tabard, is standing beside his horse. — On W., 4′ 20″ h., 2′ 8″ 6‴ l.

Right hand side wing from an altar-piece, founded by the family of Baumgärtner in the church of St. Catherine at Nurembergh. The middle-picture and the other wing are to be found No. 2 and 3.

2. **Dürer,** Albrecht. — The holy birth. The holy Virgin, St. Joseph and five angels adore the infant Jesus lying on the earth. — On W., 4′ 10″ h., 4′ l. — See No. 1.

The original coloured drawing is in the British Museum in London.

3. **Dürer,** Albrecht. — The patrician Lucas Baumgärtner from Nurembergh in armour and red tabard, standing beside his horse. — On W., 4′ 10″ h., 2′ 8″ 6‴ l. — See No. 1.

4. **Marinus** (Seeuw), van Roymerswalen in Zealand, imitator of Quentin and Jan Metsys, flourished from 1521—1542, and still lived in 1560. — A man and a woman occupied to count and to weigh coins of gold and silver. — On W., 2′ 1″ 4‴ h., 3′ 2″ l.

5. **Holbein,** Hans, the elder, born at Augsburgh about 1460, died there in 1524. — The Christ in the olive-garden. — On W., 4′ 4″ 6‴ h., 2′ 7″ 6‴ l.

This picture and No. 6, 8, 9, 14, 15, 19, 20, 41, 42, 47, 48, 53, 54, 59, 60 proceed from the four wing-paintings of the high-altar erected by the abbot George 1502 in the church belonging to the abbey of Kaisheim in Bavaria.

6. **Holbein,** Hans, the elder. — Presentation of the holy Virgin. She ascends the stairs of the temple. — On W., 5′ 6″ 6‴ h., 2′ 6″ 3‴ l. — See No. 5.

7. **Schaffner,** Martin, painter of Ulm, flourished there from 1508—1535, died about 1541, pupil of Hans Schühlein. — The Annunciation. — Dated 1523. — On W., 9′ 5″ h., 4′ 11″ l.

The no. 7, 21, 25 and 26 were formerly the folding-doors of the organ in the abbey of Wettenhausen near Ulm.

8. **Holbein,** Hans, the elder. — The flagellation of Jesus Christ. — On W., 5′ 6″ 6‴ h., 2′ 6″ 6‴ l. — See no. 5.

9. **Holbein,** Hans, the elder. — The holy birth. — On W., 5′ 6″ 3‴ h., 2′ 6″ 6‴ l. — See no. 5.

10. **Hemessen** (Hemsen), Jan van, from Antwerp, 1500—1566, pupil of Quentin Metsys. — St. Christopher carrying the child-Jesus across a river in which one perceives different grotesque shapes, on the right side the hermit with the lantern. — On W., 4′ 4″ h., 5′ 6″ 6‴ l.

11. **Schühlein,** Hans, flourished at Ulm 1468—1502, died soon after 1502. — Ysethor and Susan with their two children. — On W., 2′ 5″ h., 1′ 8″ 6‴ l. — W. S.

No. 11 and 13, 34 of the IIth cabinet and no. 754 of the supplements and eight other pictures formed formerly the wing-paintings of an altar-piece, representing the relation of Christ.

12. **In the manner of Hans Holbein** the younger. — Portrait of the margrave Christopher of Baden. — On canvass.

13. **Schühlein,** Hans. — St. Servace in episcopal costume. — On wood. — See no. 11. — W. S.

14. **Holbein,** Hans, the elder. — The circumcision. — On W., 5′ 6″ 3‴ h., 2′ 6″ l. — See no. 5.

15. **Holbein,** Hans, the elder. — The coronation of thorns. — On W., 4′ 4″ h., 2′ 7″ 6‴ l. — See no. 5.

16. (?) **Holbein,** Hans, the younger, born 1495 at Augsburgh, died 1543 at London, son and pupil of Hans Holbein the elder. — St. Barbara. — Reverse: The angel of annunciation. — On W., 4′ 8″ h., 1′ 5″ l. — See the notice of no. 17.

17. (?) **Holbein,** Hans, the younger. — Martyrdom of St. Sebastian, who attached to a fig-tree is pierced by arrows. — On W., 4′ 9″ h., 3′ 3″ 6‴ l.

The altar from which this picture and its two wing-paintings (no. 16 and 18) are taken, was formerly in the church of St. Catherine at Augsburgh. Nothing prevents to believe that these pictures are painted, according to the original sketches of H. Holbein the elder, under his direction, if not by himself with assistance of H. Holbein the younger. The acts here-about are not yet closed.

18. (?) **Holbein,** Hans, the younger. — St. Elizabeth of Thuringia, refreshing the sick and the poor. — Reverse: The Virgin of annunciation. — On W., 4′ 8″ h., 1′ 5″ 6‴ l. — See no. 17.

19. **Holbein,** Hans, the elder. — The death of the holy Virgin. — On W., 5′ 6″ h., 1′ 6″ 6‴ l. — See no. 5.

20. **Holbein,** Hans, the elder. — The resurrection of Jesus Christ. — On W., 4′ 2″ 3‴ h., 2′ 5″ 6‴ l. — See no. 5.

21. **Schaffner,** Martin. — The purification of the holy Virgin or the presentation of the child in the temple of Jerusalem. — Dated 1524. — On W., 9′ 3″ h., 4′ 11″ l.

22. **Wohlgemuth,** Mich., from Nurembergh, 1434—1519. — Christ in the olive-garden. In the background the traitor and his cohort. — On W., 5′ 4″ 6‴ h., 3′ 4″ 6‴ l.

This picture and no. 27, 34 and 39 belonged to an altar of the year 1465 (See no. 39) that was formerly in the church of St. Trinity at Hof in Franconia.

23. **Scheufelin** (Schaeuffelein), Hans, born at Nordlingen before 1490, died 1539, pupil of Albr. Dürer. — The death of the Virgin. — On W., 4′ h., 3′ 2″ l. — W. S.

To this picture belong no. 24, 28, 33. 37, 38.

24. **Scheufelin,** Hans. — The holy Virgin dying and the apostles. — On W., 4′ h., 3′ 2″ l. — W. S.

25. **Schaffner,** Martin. — The Descent of the holy Spirit. — Monogram. — On W., 9′ 3″ h., 4′ 11″ l. — See no. 7.

26. **Prew** (Preu, Breu), George, flourished at Augsburgh from 1530—38. — The victory of Scipio the African (on the

right hand in the fore-ground) over the army of Annibal (on the left at the top in the middle-ground) at Zama near Carthage, in the costume of the time the artist lived in. — Marked: IORG PREW, H. W. (Herzog-Duke-William of Bavaria). — On W., 5′ h., 3′ 9″ l.

27. **Wohlgemuth,** Michael. — Crucifixion, with the Virgin and four other women, St. John and St. Peter. — On W., 5′ 4″ 6‴ h., 3′ 4″ 6‴ l. — See no. 22.

28. **Scheufelin,** Hans. — The coronation of the Virgin. — On W., 4′ h., 3′ 2″ l. — See no. 23. — W. S.

29. **Marés,** Peter des, is believed to have painted in the country on the Lower-Rhine in the year 1517. — St. Maurice leading the Theban legion refuses to offer a sacrifice to the idol. — On W., gilt ground, 4′ 1″ h., 3′ 4″ 6‴ l. — B. S.

No. 29, 30, 31 formed formerly the high-altar in the parish-church of St. Maurice at Colen.

30. **Marés,** Peter des. — The crucifixion of Christ. — Marked and dated: 1517. — On W., gilt ground, 4′ 1″ h., 6′ 9″ l. — See no. 29. — B. S.

31. **Marés,** Peter des. — The decapitation of St. Maurice. — On W., gilt ground, 4′ 1″ h., 3′ 4″ 6‴ l. — See No. 29. — B. S.

32. **Painter of the Lower-Rhine** (of Colen) in the time of 1480—1500. — The circumcision of Christ. In the background the adoration of the shepherds and kings. — On W., 3′ 2″ h., 6′ 3″ 6‴ l. — B. S.

Middle-piece of an altar-painting to which no. 45 and 46 of the IVth cabinet belong as wing-paintings.

33. **Scheufelin,** Hans. — Jesus Christ delivering the apostle Peter out of the waves from the shore of the sea. — See no. 23. — On W., 4′ h., 3′ 2″ l. — W. S.

34. **Wohlgemuth,** Michael. — The descent from the cross. — On W., 5′ 4″ 6‴ h., 3′ 4″ 6‴ l. — See no. 22.

35. **Feselen,** Melchior, born at Passau about 1500, died at Ingolstadt in 1538. — The city of Alexia occupied by the Manubians is besieged by Julius Cesar who succeeds to take it. — Marked: 1533. M. F. — On W., h, 5′ l. 3′ 9″.

36. **Schaffner,** Martin. — The death of the holy Virgin. — Dated: 1524. — See no. 7. — On W., h. 9′ 3″, l. 4′ 11″.

37. **Scheufelin,** Hans. — Jesus Christ crowned with thornes is exposed to the people. — See no. 23. — On W., h. 4′, l. 3′ 2″. W. S.

38. **Scheufelin,** Hans. — Christ crucified. The holy Virgin, St. John and St. Magdalen are to be seen. — See no. 23. — On W. — W. S.

39. **Wohlgemuth,** Michael. — The resurrection of Jesus Christ. — Reverse: St. Bartholomew and St. James; above dated: MCCCCLXV. — See no. 22. — On W., h. 5′ 7″ 6‴, l. 3′ 4″ 6‴.

40. **Wagner** (Hans of Culmbach), born at Culmbach in Franconia 1490, died 1545, pupil of Albr. Dürer. — A Saint (Joachim?) holding the staff and the laurel-branch in his hand. — On W., gilt ground, h. 4′ 10″, l. 1′ 8″ 6‴.

41. **Holbein,** Hans, the elder. — The angelic salutation. — Signed: Hanns Holbon (sic!). — On W., h. 4′ 4″ 6‴, l. 2′ 6″ 6‴.

42. **Holbein,** Hans, the elder. — The captivation of Jesus Christ who heals Malchus' ear. — See no. 5. — On W.

43. **Wagner** (Hans of Culmbach). — Picture in two parts; at the top: The adoration of the Sages; below the descent of the holy Spirit. — On W., gilt ground, h. 7′ 6″, l. 3′ 9″ 6‴.

44. **Marinus** (Seeuw) van Roymerswalen. — A lawyer in his office seems to give his instructions to a peasant, two other persons being present. — Signed and dated: 1542. — On W., h. 3′ 2″ 6‴, l. 3′ 8″ 6‴.

45. (Attributed to) **Horebout** Geraert, from Gent, born between 1475—1480, worked at Brussels and from 1521—1533 in England for King Henry VIII. — The adoration of the Sages. — On W., h. 3′ 10″ l. 5′ 1″ 3‴.

46. **Wagner** (Hans of Culmbach). — St. Zachary giving a sign that he intends to speak — See no. 40. — On W., gilt ground.

47. **Holbein,** Hans the elder. — The holy Virgin paying a visit to St. Elizabeth. — See no. 5.

48. **Holbein,** Hans, the elder. — Jesus Christ brought before Pilate. — See no. 5. — On W.

49. **Holbein,** Sigmond, born at Augsburgh in 1470, died at Bern in 1540, brother to Hans Holbein the elder. — The holy birth. The Virgin adores the Infant, St. Joseph standing behind holding a lantern. — A tempera. — On W., gilt ground, h. 5′ 3″ 6‴, l. 2′ 1″. — W. S.

49. a. **Holbein,** Sigmond. — The three Sages presenting their gifts. — Side-piece to no. 49. — W. S.

50. **Mielich** (Muelich), Hans, from Munich, 1515—1572. — Portrait of the patrician Liegsalz. — With Monogram and date: 1540. — On W., h. 2′ 6″, l. 1′ 11″.

51. (Attributed to) **Dürer,** Albrecht. — A man's portrait. — Painted on canvass a tempera; h., 2′ 1″ 4‴, l. 1′ 7″ 3‴.

52. **Mielich,** Hans. — A woman's portrait. — Side-piece to no. 50. — On W.

53. **Holbein,** Hans, the elder. — Jesus Christ is presented to the people after the flagellation. — Signed. — See no. 5. — On W.

54. **Holbein,** Hans, the elder. — The adoration of the Sages. — See no. 5. — On W.

55. (A copy.) **Eyck,** Hubert van, born 1366 (1370?) at Maaseyck near Maestricht, died on the 18th September 1426. — The holy Virgin queen of heaven seated occupied with reading. — Full-length figure. — On W., h. 5′ 1″, l. 2′ 2″ 3‴′. —

This picture of the Virgin and that of St. John the Baptist (no. 61) are taken from the copies, that Michael van Coxcijen finished in the yeaı 1559 for king Philip II. of Spain according to the altar-pictures at Gent, known under the name of: „The adoration of the immaculate lamb", performed (between 1420 or 1422 and 1432) by the brothers Hnbert and Jan van Eyck.

56. **Cranach,** Lucas, born 1472 at Cronach in Franconia, died 1553 at Weimar. — The adulteress before Jesus Christ. — Signed with the winged serpent. — Half-length figure. — On W., h. 3′ 8″, l. 4′ 8″.

57. **Buecklaer** (Beuckelaar), Joachim, born 1530 at Antwerp; it is sure that he still lived in the year 1575. — Scene on the fish-market. — Dated: 1568. — On W., h. 3′ 2″, l. 4′ 3″ 8‴.

58. **Wagner** (Hans of Culmbach). — Picture in two divisions. At the top: The resurrection of Jesus Christ; below the coronation of the holy Virgin. — See no. 43. — On W., gilt ground.

59. **Holbein,** Hans, the elder. — Jesus Christ carrying the cross. — See no. 6. — On W.

60. **Holbein,** Hans, the elder. — The presentation of the infant Jesus in the temple. — See no. 5. — On W.

61. (Copy.) **Eyck,** Hubert van. — St. John the Baptist is sitting turning the leaves in the book of prophecies. — Full-length-figure. — See No. 55. — On W.

62. (Attributed to) **Holbein,** Hans, the younger. — The patrician Conrad Rehlingen proprietor of Hainhofen near Augsburgh. Full-length figure. — Dated: Anno MDXVII. — On W., h. 6′ 6″, l. 3′. W. S.

63. **Grunewald,** Matthew, born later than 1470 at Frankfort on the Main, died about 1530 at Aschaffenburgh. — St. Magdalen Lazarus' sister with the unguent-vase. — On W., h. 8′, l. 2′ 8″.

No. 63, 68, 70 and 75 were the side-wings of the principal picture (no. 69) from an altar-work in the church of St. Maurice and St. Magdalen at Hall on the Saal.

64. **Hemessen** (Hemsen), Jan van. — Isaac blesses his son Jacob. — On W., h. 3′ 9″, l. 4′ 6″ 6‴.

65. **Burgkmair,** Hans, from Augsburgh, 1472—1531, pupil of Martin Schongauer. — St. John on the isle of Patmos sitting writes the book of revelation, turning his eyes towards the queen of heaven appearing before him in the glory of light. — On W., h. 4′ 8″, l. 3′ 10″.

66. **By a pupil or imitator of Quentin Metsys** who had felt the influence of the Italian art about 1530. — The piety. The Virgin with highest anguish holds the dead body of her divine son. — Figures as far as to the knees. — On W., h. 3′ 9″, l. 3′ 2″ 6‴.

67. (Attributed to) **Holbein,** Hans, the younger. — The children of the patrician Conrad Rehlingen proprietor of Hainhofen. — Dated: Anno MDXVII. — See no. 62. — On W. — W. S.

68. **Grunewald,** Matthew. — St. Lazarus brother of St. Magdalen and St. Martha, with the hearse beside him. — See no. 63. — On W.

69. **Grunewald,** Matthew. — St. Maurice speaking with the bishop Erasmus by whom he was converted. — See no. 63. — On W., h. 8′, l. 3′ 11″.

70. **Grunewald,** Matthew. — St. Martha with the vase containing the holy water and the sprinkle, at her feet the vanquished dragon. — See no. 63. — On W.

71. **Dürer,** Albrecht. — St. John the evangelist meditating the first chapter of his gospel is standing beside the apostle Peter who looks attentively into the same book. — With monogram and date: 1526. — On W., h. 6′ 6″, l. 2′ 4″ 6‴.

This picture and its side-piece no. 76 known under the name of the „four apostles“ or of the „four temperaments“ were formerly in the town-hall at Nurembergh.

72. **Beham,** Bartholomew, from Nurembergh, 1496—1540, pupil of Albrecht Dürer. — The resurrection of a woman by the holy cross, the empress Helena and many spectators being present. Marked and dated: 1530. — On W., h. 3′ 7″, l. 4′ 7″ 6‴.

73. **Burgkmair,** Hans. — Queen Esther approaches the throne of Ahasverus her husband to implore his pardon for the Israelites. — Signed and dated: MDXXVIII. — On W., h. 3′ 1″, l. 4′ 9″ 6‴.

74. **Hemessen,** Jan van. — St. Matthew is chosen to become the disciple of the Saviour. — Signed and dated: 1528. — On W., h. 3′ 8″ 6‴, l. 4′ 9″.

75. **Grunewald,** Matthew. — St. Chrysostom in his episcopal costume holding a book and the cross. — See no. 63. — On W.

76. **Dürer,** Albrecht. — The apostles St. Paul and St. Mark, the one holding the closed book of his epistles and the sword, the other holding the roll of his gospel. — With monogram and date: 1526. — See no. 71. — On W., h. 6′ 6″, l. 2′ 4″ 6‴.

Second saloon.

Pictures of the later schools in Germany and the Netherlands.

(See also the supplements.)

77. **Neuchatel** (Novo Castello), Nicholas, born about 1540 at Mons in the Henault, died at Nurembergh in 1600. — Portrait of a man wrapped in furs with a black cap. — On Ca., h. 2′ 8″ 9‴, l. 2′ 1″ 8‴.

78. **Buecklaer** (Beucklaar), Joachim. — A fair (in the costume in use at the artist's time) with Jesus Christ exposed before the palace of Pilate. — Signed: B. and dated: 1561. — On W., h. 3′ 10″, l. 5′ 2″ 6‴.

79. **Burgkmair,** Hans. — St. Erasmus in the episcopal costume with the screw surrounded with entrails as a sign of his martyrdom. — On W., h. 4′ 6″, l. 1′ 9″.

80. **Metsys** (Matsys), Quentin, born 1466 at Louvain, died at Antwerp 1530 or 31. — The two accountants. — Half-length figures. — On W., 3′ 2″ h., 2′ 1″ l.

The original is supposed to be at Windsor Castle.

81. **Aldegrever,** Henry, born 1502 at Paderborn, died 1562 (?) at Soest. — Christ crucified surrounded with holy women and St. John; angels receive his blood. — On W., 3′ 4″ 6‴ h., 2′ 7″ 9‴ l.

82. **Woblgemuth,** Michael. — The mystic wedding of St. Catherine of Siena with the infant Jesus. — Reverse: The holy birth. — On W., 5′ 11″ h., 3′ 6″ l.

83. **Cranach,** Lucas. — The suicide of Lucretia. — Full-length figure, standing upright. — Marked with the winged serpent and dated: 1524. — On W., 6′ h., 2′ l.

84. **Geraert,** van Haarlem, called „Gérard de St. Jean", flourished in the beginning of the XVIth century. — Jesus Christ bids farewell to the Virgin. — See no. 85. — On W., 4′ 1″ h., 1′ 5″ l.

85. **Geraert,** van Haarlem. — The body of Christ carried by Joseph of Arimathia and Nicodemus. In the background the

Virgin and St. John in mourning sitting on the ground. — Middle picture belonging te no. 84 and 86. — On W., 4′ 1″ h., 3′ 1″ 6‴ l.

86. **Geraert,** van Haarlem. — The resurrection of Jesus Christ. — See no. 85. — On W., 4′ 1″ h., 1′ 5″ l.

87. **Geraert,** van Haarlem. — Christ in the olive-garden. — This picture and no. 90 are the side-wings of an unknown altar-piece. — On W., 3′ 11″ 6‴ h., 3′ 3″ l. — B. S.

88. **Schaffner,** Martin. — The holy body of the Saviour, stretched out on the ground and sustained by Joseph of Arimathia, is wept over by the holy women, by St. John and Nicodemus. — On W., 5′ 7″ h., 5′ 1″ l.

89. **School of the Upper-Bavaria.** — The three brothers Landfried, Waldram and Eliland, founders of the convent of Benedictbeuern about 740. — Dated: 1494. — Half-length figures. — 10″ h., 7′ 4″ l.

90. **Geraert,** van Haarlem. — The corpse of Christ lying between the arms of the Virgin. — See no. 87. — On W., 3′ 11″ h., 2′ 8″ l. — B. S.

91. **Engelbrechtszen** (Engelberts), Cornelius, from Leyden, 1468—1533. — The crucifixion of Jesus Christ. — Great picture of catastrophe. — On W., 4′ h., 5′ 2″ 6‴ l. — B. S.

The expression of a picture of catastrophe signifies that several events happening one after the other are represented contemporary on the same picture.

92. **Burgkmair,** Hans. — St. Nicholas giving alms. — On W., 4′ 6″ h., 1′ 9″ l.

93. **Dürer,** Albrecht. — The suicide of Lucretia. — Full-length figure. With monogram and date: 1518. — On W, 5′ 2″ 2‴ h., 2′ 4″ l.

A sketch of this picture is in the British Museum at London, an other from 1508 in the celebrated collection of the Archiduke Albrecht at Vienna.

94. (Study-picture.) **Dürer,** Albrecht. — Christ taken from the cross and sustained by Joseph of Arimathia, is wept over by the Virgin, St. John and Nicodemus. — On W., 4′ 9″ h., 6′ 9″ 6‴ l. — The monogram and the date 1500 are not believed to be authentic.

A study-picture is such one that was performed in the master's study-room, but not of his own hand, though perhaps after his drawing.

95. **Pencz,** Georg, from Nurembergh, 1500—1550, pupil of Dürer and of Raphael. — Venus and Amor. — Half-length figures. — On W., 2′ 11″ 6‴ h., 3′ 2″ l.

96. **Painter of the Netherlands** in the second quarter of the XVIth century, successor of Quentin Metsys having made his studies in Italy. — Madonna nourishing the infant Jesus. — On W., 2′ 9″ 3‴ h., 2′ 3″ l.

97. (Attributed to) **Holbein,** Hans, the younger. — Portrait of a man dressed in black. — On W., 2′ 4″ 6‴ h., 1′ 10″ l.

That is the famous portrait „with the fine painted hand."

98. **Beham,** Bartholomew. — Devotion of Marcus Curtius. — On W., 5′ h., 3′ 10″ l.

99. **Gossaert,** John, (**Jean de Maubeuge**), 1470—1532. — The archangel St. Michael, the banner of victory in his hand, inclines himself towards his protege the founder of the picture who is kneeling at his feet. — On W., 5′ 7″ 6‴ h., 2′ 7″ 6‴ l. — B. S.

100. **Loth,** John Charles, born at Munich 1632, died at Venice 1698, pupil of his father John Ulric. — St. Dominick receives the rosary from the Madonna whilst St. Rose holds the infant Jesus in her arms. — On Ca., 9′ 2″ h., 6′ 1″ l.

101—103. **Sandrart,** Joachim, born 1606 at Frankfort o. M., died 1688 at Nurembergh. — January, February, March.

The twelve months painted by Joachim of Sandrart for the elector Maximianus I. of Bavaria and many other pictures that were formerly in this saloon of the Pinakothek are removed a short time ago to be united to the collections of Schleissheim, but replaced by other pictures.

104. **Schwarz,** Christopher, born near Ingolstadt about 1550, died 1597 at Munich. — St. Catherine reposing on the sword. — On W., 5′ 7″ h., 2′ l.

105. **Schwarz,** Christopher. — St. Jerom kneeling before a crucifix. — On W., 5′ 7″ h., 2′ l.

106. **Rooshoff,** Francis Roesel of. — A wolf devouring a lamb. — (Is removed to Schleissheim.)

107. **Roos,** John Henry, born at Otterbergh 1631, died at Frankfort o/M. in 1685, pupil of Juliaen Dujardin. — A rocky landscape. A white bull passing through flat water defends himself against a barking dog kept back by a boy. — Signed and dated: 1668. — On Ca., 3′ 7″ h., 4′ 6″ l.

108. **Mignon,** Abrah., born at Frankfort o/M., died at Wetzlar, 1639—1679, pupil of David of Heem. — A basket filled with fruit beside a young oak-tree, birds flying round a nest and fish hanging on lines that come out of a chest. — Signed. — On Ca., 2′ 10″ h., 2′ 3″ l.

109. **Mignon,** Abraham. — A landscape with flowers beside the trunk of a tree, birds and butterflies flying round it. — On Ca., 3′ 2″ 2‴ h., 2′ 7″ l.

110. **Douffet** (Doufeet), Geraert, born 1594 at Liege, died 1660, pupil of Rubens. — Pope Nicolas V. pays a visit to the tomb of St. Francis of Assisi whose dead body is standing upright. In the upper part of the church the sick are healed in the Saint's name, in the lower part several persons are waiting. — On Ca., 12′ 6″ 4‴ h., 10′ 6″ 9‴ l.

111. **Mignon,** Abraham. — A dead cock is hanged up at a nail, a dead pigeon and an other bird lie beside. — On Ca., 2′ 6″ h., 2′ 2″ l.

112. **Roos,** John Henry. — An evening-landscape. A young shepherd resting beside his flock in the shade of Roman ruins listening to the song of a shepherdess. — Signed: J. H. Roos fecit 1668. — On Ca., 3′ 7″ h., 4′ 6″ l.

113. **Paudiss,** Christopher, born 1618, died 1666 (1667) at Freising, pupil of Rembrandt. — A wolf devouring a lamb whilst a fog approaches. — Signed: Christoffler Paudiss 1666. — On Ca., 3′ 10″ h., 5′ 8″ l.

114. **Schwarz,** Christopher. — The holy Virgin seated on clouds, the Infant on her knees holding a rose in his hand. Angels singing „regina coeli". — On W., 6′ 1″ 3‴ h., 4′ 9″ l.

115—117. **Sandrart,** Joachim of. — April, May, June. (See no. 101—103.)

118. **Loth,** John Charles. — The archangel Raphael with a boy pointing towards heaven, where the trinity appears whilst St.

Michael overcomes the demons of hell with the flaming sword. — On Ca., 9′ 2″ h., 6′ 1″ l.

119. **Asam,** C. D. — The Virgin beside the Infant on the throne. — (Is removed to Schleissheim.)

120. **Neuchatel,** Nicholas. — Portrait of the celebrated mathematician John Neudorfer instructing his son in this science. — Figures as far as the knees. — Painted in the year 1561. — On Ca., 3′ 2″ h., 2′ 10″ 6‴ l.

121. **Roos,** John Henry. — An evening-landscape with rocks and ruins; cows, sheep and goats are resting between them. — On Ca., 2′ h., 2′ 2″ l.

122. **Schwarz,** Christopher. — The artist's family. The father in black sitting in an arm-chair, his little son led by his mother presents cherries to him on a plate. — Half-figures. — On Ca., 2′ 7″ 6‴ h., 3′ 4″ 9‴ l.

123. **Roos,** John Henry. — The artist's portrait. — Half-figure. — On Ca., 2′ 9″ 6‴ h., 2′ 3″ l.

124. **Roos,** John Henry. — A resting flock in a rocky landscape. The shepherd leads a lamb to a girl sitting on the ground. — Signed: J. H. Roos 1676. — On Ca., 1′ 10″ 5‴ h., 2′ 3″ 6‴ l.

125. **Pay** (Pey), John of, born 1609 at Riedlingen in Suabia, died 1660 at Munich. — Portrait (of the artist himself?) in black costume. — Painted in 1655. — On Ca., 4′ 2″ h., 3′ 3″ l.

126. **Roos,** John Henry. — Italian landscape with shepherds, cows, sheep and goats. — On Ca., 2′ 11″ 8‴ h., 4′ 10″ l.

127. **Marées,** George Des, born 1697 at Stockholm, died 1776 at Munich. — The artist's portrait. — On Ca., 4′ 4″ 9‴ h., 3′ 6″ l.

128. **Knoller,** Martin. — St. Benedict and St. Scholastica recommended by the Madonna to the Holy Trinity. — On Ca., 8′ 10″ h., 4′ 8″ 10‴ l.

129. **Marées,** G. Des. — A man's portrait. — (Is removed to Schleissheim.)

130. **Roos,** John Henry. — Italian landscape with temple-ruins animated by shepherds and resting animals. — On Ca., 2′ 11″ 8‴ h., 4′ 10″ l.

131. **Prucker** (Brucker), Nicholas, born between 1625—1630, died 1694 at Munich. — A young man's portrait in black. Signed and dated: 1664. — On Ca., 4′ 2″ h., 3′ 3″ l.

132. **Roos,** John Henry. — A resting flock. The shepherd and shepherdess are playing with a goat. — Painted 1676. — On Ca., 1′ 10″ 5‴ h., 2′ 3″ 6‴ l.

133. **Paudiss,** Christopher. — A lute-player. — Bust. — On Ca., 1′ 11″ 7‴ h., 1′ 6″ 3‴ l.

134. **Roos,** John Henry. — The signal of combat is given on the departure of an army. In the fore-ground the arrear, in the middle of which a lady on horseback. — Signed et dated: 1677. — On Ca., 2′ 10″ h., 3′ 5″ 5‴ l.

135. **Werner,** J. — Allegoric representation.

136. **Loth,** J. Ch. — The artist's portrait.

137. **Rottenhammer,** Hans, from Munich, 1534—1622, imitator of Tintoretto. — The holy Virgin with the Infant.

No. 135—137 are removed to Schleissheim.

138. **Beich,** Francis Joachim, born 1666 at Ravensburgh, died 1748 at Munich. His model was Gaspard Dughet. — Landscape with the view of a gulf surrounded by rocky shores. — On Ca., 2′ 9″ h., 4′ 11″ 6‴ l.

139. **Kupetzky,** John, born 1667 at Poessing in Hungary, died 1740 at Nurembergh. — Portrait of Hutten, bishop of Wurtzburg.

140—142. **Sandrart,** J. of. — July, August and September (See no. 101—103.)

143. **Loth,** J. Ch. — Sara leads her servant Hagar to Abraham.

144. **Sustris,** Fr. — The artist's portrait.

Nr. 139—144 are removed to Schleissheim.

145. **Roos,** John Henry. — Italian landscape. Cows, goats and sheep resting between ruins and hills. — On Ca., 2′ 11″. 8‴ h., 4′ 10″ l.

146. **Hamilton,** Philip Ferdinando of, born 1664 at Brussels, died 1750 at Vienna. — A larder with a hare and different dead game. A cat stealing into the open window. — On Ca., 3′ 8″ h., 2′ 6″ 6‴ l.

147. **Roos,** John Henry. — A landscape with cattle between ruins of tombs and castles. A woman is sitting on the ground beside a braying ass nourishing her child. — Signed: J. H. Roos 1675. — On Ca., 1′ 8″ 4‴ h., 2′ 8″ l.

148. **Beich,** Fr. Joach. — A landscape with an event from the legend of St. Eustace. — Signed: Beich.

149. **Dietrich,** Chr. W. — Lazarus and the rich man. — Signed.

150. **Schwarz,** Chr. — Jesus carrying the cross.

151. **Dietrich,** Chr. W. E. — A landscape with the sea. — No. 148—151 are removed to Schleissheim.

152. **Kauffmann,** Angelica, born 1741 near Bregenz, died 1807 at Rome. — The artist's portrait, a pencil in her hand, reposing on a port-folio. — Signed and dated: 1784. — On Ca., 2′ h., 1′ 7″ l.

153. **Mengs,** Ant. Raphael, born 1729 at Aussig in Bohemia, died 1779 at Rome. — The artist's portrait holding in his hand pencils and the pallet. — On W., 2′ 2″ 2‴ h., 1′ 8″ 6‴ l.

154. **Marées,** G. Des. — F. J. Beich's portrait. — (Is removed to Schleissheim.)

155. **Mengs,** Ant. R. — Bust of a capuchin-monk (Peter of Viterbo) with a white beard. — On W., 2′ h., 1′ 6″ l.

156. **Oefele,** Francis Ignatius, born 1721 at Posna, died 1797 at Munich. — The artist's portrait. — Signed and dated: 1791. — On Ca., 2′ 3″ h., 1′ 8″ 6‴ l.

157. **Graff,** Antonius, born 1736 at Winterthour, died 1813 at Dresden. — The artist's portrait, a pencil in his hand. — On Ca., 2′ h., 1′ 6″ l.

158. **Douffet** (Doufeet), Ger. — Empress Helena causes the holy cross to be erected that has done miracles by healing the sick and the dead. — Signed. — On Ca., 9′ 7″ h., 11′ 4″ 4‴ l.

It is taken from the abbey of St. Laurence at Liege.

159—160. **Sandrart,** J. of. — October and November. — (Are removed to Schleissheim.)

161. (Attributed to) **Sandrart,** Joachim of. — Portrait of a dowager, sitting in an arm chair. — On Ca., 6′ 6″ 6‴ h., 4′ 4″ l.

It is pretended to recognize in this woman Mary Anna, Queen to Philip IVth, in her widow's weeds, as she is painted by Juan Careño di Miranda in the Royal Museum at Madrid, no. 85. But the above-mentioned picture is perhaps only a copy.

162. **Beich,** Fr. Joach. — A mountainous landscape with the view of a river and distant aërial mountains. — On Ca., 2′ 9″ h., 4′ 11″ 6‴ l.

163. **Sandrart,** J. of. — The month December.

164. **Loth,** J. Ch. — Isaac blesses his son Jacob.

No. 163 and 164 are removed to Schleissheim.

165. **Hamilton,** John George, born 1666 at Brussels, died 1740 at Vienna. — A dead hare and birds beside a hunting-horn and a fowling-bag suspended upon an oak. — On Ca., 3′ 10″ 3‴ h., 2′ 8″ l.

166. **Mignon,** Abraham. — Plants, flowers, birds, amphibias and insects in a landscape with a river and a bridge. — On Ca., 3′ 5″ 6‴ h., 4′ 4″ l.

167. **Sandrart,** J. of. — Portrait of Philip William of Neuburgh.

168. **Dietrich,** Chr. G. E. — Landscape.

169. **Wolf,** Andrew, born 1654 at Munich, died 1716. — The artist's portrait. — On Ca., 1′ 6″ h., 1′ 1″ 6‴ l.

170. **Dietrich,** Chr. G. E. — A rocky landscape.

171. **Beich,** Fr. J. — John Baptist preaching. — Signed. —

No. 167, 168, 170 and 171 are removed to Schleissheim.

172. **Roos,** John Henry. — A landscape with temple-ruins and a resting flock, illuminated by the setting sun. An old shepherd drinks out of a bottle, a woman with a child on her knees is sitting beside him. — Signed and dated: 1665. — On Ca., 2′ 1″ h., 2′ 4″ l.

Third saloon.

Pictures of schools of Flanders, of Brabant and of Holland of the XVIth and XVIIth centuries.

There is to find likewise no. 793 from the Cabinet of Rubens. See also the supplements.

173. **Both,** Jan, born 1610 at Utrecht, died 1651, imitating Claude Lorrain in Italy. — An Italian landscape in autumn richly composed in the burning light of evening. — Signed: J. Both fecit. — On W., 2′ 5″ h., 3′ 7″ l.

The figures are painted by Andrew Both, elder brother of Jan.

174. **Champaigne,** Philip of, born 1602 at Brussels, died 1674 at Paris. — The bust of the marshal of France, Henry de la Tour d'Auvergne, Viscount de Turenne. — On W., 2′ 5″ 2‴ h., 2′ l.

175. **Dyck,** Antony, born 1599 at Antwerp, died 1641 at Blackfriars near London, pupil of Hendrik van Balen, then of P. P. Rubens. — The Madonna holds standing on a piece of architecture the infant Jesus to whom little John presents a riband with the word: „Ecce". — Figures as far as to the knees. — On W., 4′ 7″ h., 3′ 7″ l.

176. (Attributed to) **Dyck,** Ant. van. — Portrait of a young man putting his right hand on his chest, the fingers stretched forth. — On Ca., 2′ 4″ 6‴ h., 1′ 9″ l.

177. **Heem,** Jan Davidsze of, born 1600 at Utrecht, died 1674 at Antwerp, pupil of his father David of H. — Different plants, fruit and insects, a copper kettle and a serpent hidden among leaves. — Signed: J. of Heem. — On Ca., 2′ 7″ 6‴ h., 3′ 6″ 6‴ l.

178. **Both,** Jan. — A landscape with many trees after sun-set. Argus is made sleepy by the sound of Mercury's flute. — Andrew Both painted the figures. — On Ca., h. 5′ 3″, l. 4′ 4″.

179. **Bol,** Ferdinando, 1609—1681, pupil of Rembrandt. — Abraham going to sacrifice his son Isaac is prevented from doing so by the angel. — On Ca., h. 6′ 8″, l. 4′ 6″.

180. **Fyt,** Jan, from Antwerp, 1609—1661. — Deer pursued by dogs. — On Ca., h. 6′ 1″, l. 9′ 6″.

181. **Jordaens,** Jacob, from Antwerp, 1593—1678, assistant of his friend Rubens. — The twelfth-day. The company drinks the health of the bean-king and his queen. — Signed and dated: 1646. — On Ca., h. 7′ 4″, l. 9′ 11″.

182. **Ravenstyn,** Jan van, born 1580 (1572?) at Hague, lived still in the year 1655. — A man's portrait. — Signed. — On Wood.

183. **Douffet** (Doufeet), Gerard. — A man's portrait. — On Ca.

184. **Ravenstyn,** Jan van. — A woman's portrait — Side-piece to no. 182. — Signed. — On W.

185. **Rembrandt** van Ryn, born 1608 in his father's mill near Leyden, died 1669 at Amsterdam, pupil of Pieter Lastmann. — An old jew sitting in an arm-chair, holding a staff in his hands. — On Ca., h. 4′ 1″ 6‴, l. 3′ 1″ 6‴.

186. **Fyt,** Jan. — A bear-hunting. — Full-length figures. — On Ca., h. 6′ 2″, l. 9′ 6″ 6‴.

187. **Bloemaert,** Abrah., born 1564 at Gorkum, died 1647 at Utrecht. — The resurrection of Lazarus. — Dated 1607. — On W., h. 6′ 9″, l. 5′ 9″.

188. **Heem,** Cornelius of, born 1630 at Utrecht, the year of his dead is unknown. — Fruit and flowers; a ham, a sausage and white bread lying upon a table. — On Ca., h. 2′ 7″ 6‴, l. 3′ 6″.

189. **Swanevelt,** Harmen, born 1620 (1618?) at Woerden in Holland, died 1655/56 at Paris, pupil of Claude Lorrain. — Italian landscape at sun-set after a hot day. — On Ca., h. 2′ 6″ 6‴, l. 3′ 2″ 9‴.

190. **Maas,** Nicholas, from Dortrecht, 1632—1693, pupil of Rembrandt. — A young man's portrait wrapped in a brown cloak. — On Ca., h. 3′ 10″ 6‴, h. 3′ 2″.

191. **Maas,** Nich. — A young woman's portrait. — Side-piece to no. 190. — On Ca.

192. **De l'Orme,** Antonius, from Rotterdam, lived still in 1660. — The interior of a church in the style of the Dorian renaissance lighted by a lustre. — Signed and dated: 1642. — On W., h. 3′ 6″ 2‴, l. 4′ 11″.

193. **Dyck,** Ant. van. — Portrait of Henry Liberti of Groningen, organist at the cathedral in Antwerp. — On Ca., h. 3′ 3″ 6‴, l. 2′ 8″ 6‴.

194. **Velde,** Adrian van de, from Amsterdam, 1639—1672, pupil of Jan Wynants. — Landscape in twilight. A shepherd returning to the village with his flock. — On Ca., h. 3′, l. 7′ 3″.

195. (Study-picture?) **Rembrandt** van Ryn. — Portrait of a gray-bearded Turk with a richly trimmed turban and a cloak embroidered with gold. — Oval form. — On W., h. 2′ 8″ 6‴, l. 4′ 1″.

196. **Rembrandt** van Ryn. — The artist's portrait in old age. — On W., h. 2′ 6″, l. 2′ 1″ 1‴.

197. **Diepenbeek,** Abrah. van, 1607 (1620?) — 1675, pupil of Rubens. — Abraham prepares a meal for the three angels. — On Ca., h. 4′ 5″, l. 6′ 2″.

198. **Dyck,** Ant. van. — St. Sebastian attached to a tree is to suffer the martyr-death. A negro is bending the bow. — On Ca., h. 8′ 3″, l. 5′ 10″.

199. **Rombouts,** Theodore, from Antwerp 1597—1637, pupil of Abrah. Janssen. — A company of singers with a lute-player. — On Ca., h. 4′ 1″, l. 5′ 6″.

200. **Gelder,** Arnold van, 1645—1727, died at Dortrecht, pupil of Rembrandt. — A jewess is being dressed as a bride. — On Ca., h. 4′ 2″ 6‴, l. 4′ 6″ 10‴.

201. **Dyck,** Ant. van. — The battle of Martin d'Eglise. Henry IVth vanquishes the duke of Mayenne. The king on

horseback followed by Sully observing the order of battle. — On Ca., h. 10′ 6″ 6‴, l. 8′ 9″.

202. **Fyt,** Jan. — Two dogs fighting over a calf's head lying in an overturned basket. — On Ca., h. 4′ 1″, l. 5′ 7″ 6‴.

203. **Dyck,** Ant. van. — The dead body of Christ on the knees of the holy Virgin. St. John kneeling on the right side and behind him one of the holy women. — See no. 334, Cab. XIII. — On Ca., h. 6′ 1″, l. 4′ 6″.

204. **Eeckhout,** Gerbrandt van den, from Amsterdam, 1621—1674, pupil of Rembrandt. — Abraham rejecting Hagar and her son Ishmael. — On Ca., h. 8′, l. 5′ 9″.

205. **Snyders,** Frans, from Antwerp, 1579—1657, pupil of P. Brueghel and of van Balen. — Great kitchen-picture. Fruit, vegetables and game watched over by a cat and a dog, the kitchen-boy standing beside. — Signed. — On Ca., h. 4′ 9″, l. 6′ 2″ 6‴.

206. **Dyck,** Ant. van. — Portrait of Frans Snyders painter of animals. — Signed. — On Ca., h. 2′ 7″, l. 2′ 3″.

207. **Dyck,** Ant. van. — The artist's portrait in his youth — On Ca., h. 2′ 7″, l. 2′ 3″.

208. **Wouwerman**(s), Philips, from Haarlem, 1620—1668, pupil of Jan Wynants. — A stag-hunting. A lady and a hunter on horseback pursue a stag across a large river. — With monogram. — On Ca., h. 2′ 5″ 6‴, l. 4′ 3″ 6‴.

209. **Dyck,** Ant. van. — Portrait of Charles Malery, engraver at Antwerp, dressed in black. — On Ca., h. 3′ 4″, l. 2′ 9″ 6‴.

210. **Waterlo,** Ant., from Utrecht, 1618—1679, took Rembrandt for his model. — A grove of oak-trees with a little cascade, enlivened by several figures and hounds. — On W., h. 3′ 2″ 6‴, l. 3′ 6″ 3‴.

211. **Millet,** John Francis, from Antwerp, 1642—1680, followed the method of the two Poussin. — A great landscape in the Italian manner richly decorated with figures and fine clumps of trees. — On Ca., h. 3′ 8″, l. 5′ 6″ 6‴.

212. **Dyck,** Ant. van. — The dead Christ lying on the knees of the holy Virgin is wept over by angels. — On W., h. 3′ 5″, l. 4′ 7″. — See no. 340, Cab. XIII.

213. **Flink,** Govaert (Godfrey), from Cleves, 1615—1660, pupil of Rembrandt. — Isaac gives his paternal blessing to his son Jacob in Rebecca's presence. — Signed. — On Ca., h. 3′ 4″, l. 3′ 9″ 6‴.

214. **Werff,** Adrian van der, 1659—1722, died at Rotterdam, pupil of Eglon v. d. Neer. — St. Magdalen penitent, is sitting in the grot looking at a skull. — Full-length figure. — On W., h. 5′ 11″, l. 4′.

215. **Dyck,** Ant. van. — St. Sebastian attached to a tree by his arm is to suffer the martyr-death. — On Ca., h. 6′ 2″, l. 4′ 8″.

216. **Bloemaert,** Abrah. — Diogenes showing the plucked cock to his disciples in order to render ridiculous the explication of mankind given once by Plato. — On Ca., h. 3′ 6″ 6‴, l. 4′ 6″.

217. **Dyck,** Ant. van. — Portraits of the painter Jan of Weil and his wife. — On Ca., h. 3′ 4″ 6‴, l. 4′ 6″ 8‴.

218. **Douven,** Jan Frans van, from Roermonde, 1656—1727, died at Dusseldorf. — Portrait of John William elector Palatine, on horseback, in his hand a staff. — Painted 1703. — On Ca., h. 10′ 2″, l. 8′ 1″.

219. **Hondekoeter,** Melchior, from Utrecht, 1636—1695, pupil of J. B. Weenix. — A cock and a turkey-cock fighting one another. — On Ca., h. 3′ 4″ 6‴, l. 4′ 6″.

220. (Attributed to) **Dyck,** Ant. van. — Jesus Christ speaking to the paralytic healed by him. — Painted as far as to the knees. — On Ca., h. 4′, l. 4′ 11″.

221. **Dyck,** Ant. van. — Susan bathing surprised by the two old men. — On Ca.. h. 6′ 2″, l. 4′ 6″.

222. **Gherwett,** van, lived about the midst of the XVIIth century, imitator of Rembrandt. — Abraham being about to sacrifice his son Isaac. — Signed: V. Gherwett F. — On Ca., h. 6′ 4″ 8‴, l. 4′ 4″ 5‴.

223. **Berchem,** Nicholas, from Haarlem, 1624—1683, pupil of v. Goyen and of J. B. Weenix. — Laban distributing the agricultural labours between his man- and maid-servants. — On Ca., h. 4′ 1″ 6‴, l. 5′ 1″ 6‴.

224. **Helst,** Bartholomew van der, from Amsterdam, 1613—1670, formed after Frans Hals. — Portrait of the Dutch admiral Martin Harperts Tromp. — On W., h. 3′ 6″, l. 2′ 7″ 6‴.

225. **Everdingen,** Allart (Albert) van, from Alkmaer 1621—1675, pupil of Roelandt Savery. — An evening-landscape with a water-fall and a forge in a rocky valley overgrown with pines. — Signed and dated: 1656. — On Ca., h. 3′ 6″, l. 2′ 9″.

226. **Douffet** (Doufeet), Geraert. — Portrait of a bearded man in a round hat. — Dated: 1624. — On Ca.

227. **Weenix,** Jan, from Amsterdam, 1644—1719, son and pupil of John B. Weenix. — A dead hare suspended upon an urn beside a fowling-bag and a gun. — Signed and dated: 1703. — On Ca., h. 3′ 3″, l. 2′ 11″.

This picture belongs with the no. 234, 235, 236, 298, 304, 320, 326, 332 and 340 to the famous series of hunting-pieces painted by the order of John William, elector Palatine, from 1703—1712, to decorate his hunting-seat at Bensberg on the Rhine.

228. **Berchem,** Nich. — Landscape with ruins on steep rocks A woman on a white horse holding beside a fountain, speaks to a man drinking out of his hat. — On Ca., h. 2′ 7″, l. 3′ 2″.

229. **Vinck-boons,** David, born 1578 at Malines, died 1629 at Amsterdam, pupil of his father Philips. — Christ accompanied by a multitude of people carries the cross on his way to Golgatha. St. Veronika presents the handkerchief to him whilst his mother is fainting. — Signed and dated: 1611. — On W., h. 3′ 6″, l. 5′ 2″.

230. **Bakhuyzen,** Ludolph, born 1631 at Emden, died 1709 at Amsterdam, pupil of A. van Everdingen. — The sea-port of Antwerp. A large vessel arrives, her sails filled with favourable wind, into the port. — Signed and dated: 1697. — On Ca., h. 3′ 5″ 6‴, l. 4′ 6″ 6‴.

231. **Vos**, Cornelius of, 1585—1651, died at Antwerp. — Hutten's family. The father sitting in an arm-chair surrounded by his wife and three children. — On W., h. 4′ 5″, l. 6′ 11″.

232. **Arthois**, Jacob of, from Brussels, 1613—1665. — A landscape with high trees and a river in the distance. The sandy road leading through the wood is animated by a stag-hunting. — On Ca., h. 7′ 6″, l. 7′ 6″.

233. **Bockhorst**, Jan van, from Munster 1610—1688, pupil of Jacob Jordaens. — Mercury flying through the airs as a messenger of the gods is falling in love with the beautiful Herse, one of the three daughters of Cecrops. — On Ca., h. 3′ 11″ 6‴, l. 5′ 10″ 9‴.

234. **Weenix**, Jan. — Dead partridges, two cocks and a peacock lying beside an urn. — Signed and dated: 1608. — On Ca., h. 4′ 7″ 6‴, l. 5′ 6″.

235. **Weenix**, Jan. — A boar-hunting with the view of a large river. — On Ca., h. 10 8″, l. 6′ 7″.

236. **Weenix**, Jan. — A dead hare, several dead birds and hunting-utensils lying beside an urn. — On Ca., h. 4′ 7″ 6‴, l. 5′ 6″.

237. **Bockhorst**, Jan. — Ulysses discovering Achilles hidden in women's clothes among the daughters of Lycomedes. — On Ca., h. 3′ 11″ 6‴, l. 5′ 10″ 6‴.

238. **Arthois**, Jacob of. — A canal in a thick-leaved wood surrounded by high trees. — On Ca., h. 7′ 5″, l. 7′ 5″.

239. **Victoors**, Jan, 1600—1670, imitator of Rembrandt. — The old Tobias with his family thanking God for having regained his sight and for the happy return of his son. — Signed and dated: 1651. — On Ca., h. 5′ 1″, l. 6′ 4″.

240. **Pynacker**, Adam, from Pynacker near to Delf, 1621—1673, followed the method of Jan Both. — A landscape with a cascade and a wooden bridge that is breaking, loaden mules, led by the muleteers, get into peril of life. — On Ca., h. 3′ 6″ 6‴, l. 5′ 6″.

241. **Brueghel**, Jan, born 1568 at Brussels, died 1625 at Antwerp. — Flora sitting in a blooming garden. She is being adorned with flowers whilst Cupids come down scattering flowers. — The figures are painted by Rubens. — On W., h. 2′ 9″ 8‴, l. 4′ 5″ 6″.

242. **Jardin,** Karel du, born between 1625—1630 at Antwerp, died 1678 at Venice, pupil of Berchem. — A sick goat tended by two servants. A shepherd with his bag-pipe standing beside. — Signed. — On Ca., h. 2′ 6″ 9‴, l. 2′ 3″ 2‴.

243. **Ter-Borch** (Terburg), Geraert, 1608—1681, died at Daintry (Deventer). — The interior of a farm-house, several peasants are smoking and drinking. — On Ca., h. 3′ 9″, l. 2′ 11″.

Fourth saloon or Rubens' saloon.

(See the cabinet adherent and the supplements.)

244. **Rubens,** Peter Paul, born 1577 at Siegen in the county of Nassau, died 1640 at Antwerp, pupil of Adam van Noort and of Othon van Veen. — Portrait of the count Thomas Arundel and his wife. The countess sitting in an arm-chair, her right hand resting on a white dog; her husband standing behind her with his dwarf Robin, his fool drawing back the curtain. — Full-length figures. — On Ca., h. 8′ 2″, l. 8′ 3″.

245. **Rubens,** P. P. — — A lion-hunting. The fight is not yet decided. — On Ca., h. 7′ 8″, l. 11′ 7″ 6‴.

Painted in 1618. Original sketches are in the collection of Sir Robert Peel at London and in the gallery of the Grand-duke at Darmstadt.

246. **Rubens,** P. P. — St. Peter and St. Paul. — More than full-length figures. — On Ca., h. 7′ 7″, l. 5′ 10″ 6‴.

247. **Rubens,** P. P. — The dead body of the Roman general Decius Mus who had sacrified himself in the war against the Latins lying upon the state-bed. — A sketch. — On W., h. 2′ 9″, l. 3′ 9″.

248. (Study-picture.) **Rubens,** P. P. — Mars sitting beside arms and trophies taken from the enemy, is crowned with laurels by the goddess of victory. — On Ca., h. 7′ 8″, l. 10′ 11″.

249. **Rubens,** P. P. — The reconciliation of the Sabines with the Romans. Hersilia, carried off by the Romans, and her companions imploring them to make peace. — On Ca., h. 7′ 9″, l. 10′ 6″ 6‴.

The original sketch is in the collection of Lord Ashburton at London.

250. **Rubens,** P. P. — The fall of the condemned. St. Michael and his companions pushing back into hell the cohorts of the condemned trying to assault heaven. — On W., h. 8′ 11″, l. 6′ 11″ 3‴.

251. (Study-picture.) **Rubens,** P. P. — Infant Don Ferdinando brother of king Philip IV. of Spain on horseback. — On Ca., h. 8′ 3″, l. 6′ 9″.

252. **Rubens,** P. P. — The holy birth with the adoration of the shepherds and a glory of heaven. — On Ca., h. 14′ 4″, l. 8′ 6″. — (Painted like no. 290 in the year 1620 for the Jesuit-church at Neuburgh on the Danube, perhaps with assistance of Jac. Jordaens.)

253. **Rubens,** P. P. — Portrait of king Philip IV. of Spain. — See no. 254. — On Ca., h. 3′ 7″, l. 2′ 8″.

254. **Rubens,** P. P. — Portrait of Elizabeth of Bourbon, Queen to Philip IV. of Spain. — Side-piece to no. 253. — On Ca.

255. **Rubens,** P. P. — Samson's captivation. Samson deprived of his abundant hair by Delilah is vanquished and fettered by the Philistines. — On Ca., h. 3′ 8″, l. 4′ 1″.

256. **Rubens,** P. P. — The artist's portrait and that of his first wife Isabel Brandt. They are sitting in a shady arbour of honey-suckle. — On Ca., drawn on W., h. 5′ 6″, l. 4′ 2″. — (Painted about 1610.)

257. **Rubens,** P. P. — The philosopher Seneca dying stands upright in a vessel of water tinged with blood streaming out of his veins, he continues to teach fainting more and more. — On W., h. 5′ 9″, l. 4′ 10″.

258. **Rubens,** P. P. — The last judgement. Scenes of resurrection are at the bottom, at the top Jesus Christ, the judge of the world sitting upon clouds; above him God-Father blessing; on the right the holy Virgin, St. Peter, St. John and the other Saints of the New Testament; on the left Moses, Adam and Eve with the Saints of the Old Testament, at his feet the archangels with their companions endeavouring to lift the blessed and to precipitate the condemned. — Between these two groups the view of an earthly landscape — On Ca., h. 19′ 9″ 3‴, l. 14′ 3″ 6‴.

Painted in 1617 at the order of duke Wolfgang William for the Jesuit-church at Neuburgh on the Danube. In 1691 this picture was given to the elector John William for his new founded gallery at Dusseldorf.

259. **Rubens,** P. P. — Jesus Christ sitting on a table to call to account the representatives of the ecclesiastical and secular states. — On W., h. 6′ 3″ 6‴, l. 4′ 6″.

260. **Rubens,** P. P. — Portrait of Hellen Froment (Forman) second wife of the artist sitting in an arm-chair under a portico. — Full-length figure. — On W., h. 5′ 11″, l. 4′ 3″.

261. **Rubens,** P. P. — Christ receiving graciously the four repentant sinners: St. Magdalen, the pardoned malefactor, St. Peter and king David. — On W., h. 4′ 6″, l. 4′.

262. **Rubens,** P. P. — Christ crucified. Dark heaven. — Without any appertenances. — On W., h. 4′ 5″, l. 2′ 9″.

263. **Rubens,** P. P. — Seven children carrying a rich garland of fruit and flowers. — On Ca., h. 3′ 8″, l. 6′ 4″.

264. (School of) **Rubens,** P. P. — The fall of the angels. St. Michael precipitating the wicked angels. — On Ca., h. 14′ 5″, l. 9′.

265. **Rubens,** P. P. — The tipsy Silenus sustained by satyrs is laughed at by bacchants. A satyr with her two children on the ground sleeping out her drunkenness. — On W., h. 6′ 6″, l. 6′ 6″.

266. **Rubens,** P. P. — The holy Virgin holding the Infant upright on a table surrounded by rich garlands of flowers kept by angels. The flowers are painted by Jan Brueghel. — On W., h. 5′ 9″, l. 6′ 7″.

267. **Rubens,** P. P. — Portrait of doctor van Thulden sitting in an arm-chair with a book in his left hand. — On W., h. 3′ 9″ 6‴, l. 3′ 3″.

268. **Rubens,** P. P. — A learned man's portrait sitting in an arm-chair with a book in his left hand. — Painted in 1635. — On W., h. 3′ 5″, l. 2′ 11″.

269. **Rubens,** P. P. — The massacre of Bethlehem. — With a despairing rage the unhappy mothers try in vain to save their children out of the murderers' hands. Three angels on clouds

are scattering flowers and branches of palm-trees over the innocent victims. — Sketch. — On W., h. 6′ 3″ 9‴, l. 9′ 5″.

270. **Rubens,** P. P. — Latona and her children Apollo and Diana pursued by the jealous Juno arrive quite exhausted at a pond; she changes the peasants into frogs on account of their having troubled the water she wanted to drink of. — On Ca., h. 3′ 9″, l. 7′ 1″.

271. **Rubens,** P. P. — Meleager presents to Atalanta, daughter of the king of Arcadia, the head of the wild Caledonian boar. — On Ca., h. 6′ 2″, l. 9′ 4″.

272. **Rubens,** P. P. — The holy Trinity in the glory of heaven. — On Ca., h. 10′ 5″, l. 3′ 7″.

273. **Rubens,** P. P. — The peaceful and happy life of mankind is threatened by war but protected by Minerva against Mars. — On Ca., h. 7′ 1″, l. 10′ 5″.

274. **Rubens,** P. P. — A hunting of wild boars. — The animals are painted by Fr. Snyders. — On Ca., h. 6′ 4″, l. 9′ 4″.

275. **Rubens,** P. P. — Portrait of Hellen Froment dressed in black with a white feather on her hat. — On W., h. 3′, l. 2′ 1″ 6‴.

276. **Rubens,** P. P. — Jesus Christ laid into the tomb by St. John and three saint women, Joseph of Arimathia and Nicodemus assist to it. — Sketch. — On W., h. 2′ 7″, l. 2′ 1″.

277. **Rubens,** P. P. — Portrait of a Franciscan friar in one hand a book and in the other a skull. — On Ca., h. 3′ 3″, l. 2′ 5″.

278. **Rubens,** P. P. — The chaste Susan bathing surprised by the two old men. — On W., h. 2′ 5″, l. 3′ 4″ 6‴.

279. **Rubens,** P. P. — Hellen Froment sitting under an open portico, on her knees her youngest son, covered only with a cap garnished with black feathers. — On W., h. 5′ 2″, l. 3′ 8″.

280. (Study-picture.) **Rubens,** P. P. — Portrait of Sigismond king of Poland sitting on a throne. — On Ca., h. 6′ 10″, l. 4′ 1″.

281. **Rubens,** P. P. — Allegorical representation of the victory of christian religion over idolatry and vice, known under the

name: „the apocalyptical woman". The holy Virgin, the Infant on her arms throning on the half-moon moves down to earth, bruising the head of the serpent that entwines itself round the globe. Above her God-Almighty, beneath her St. Michael who with help of his companions precipitates into the burning abyss the dragon with seven heads and the other monsters that menace the holy Virgin. — In the background the town of Freysing with its cathedral. — More than full-length figures. — On Ca., h. 17′ 3″, l. 11′ 4″ 6‴.

Painted 1600 for the high-altar of the cathedral of Freysing.

282. (Study-picture.) **Rubens,** P. P. — Portrait of Constance Queen to king Sigismond of Poland. — Side-piece to no. 280. — On Ca.

283. **Rubens,** P. P. — Portrait of Don Ferdinando of Spain dressed as cardinal, a book in his left hand. — On Ca., h. 3′ 8″, l. 2′ 7″.

284. **Rubens,** P. P. — A landscape with a rain-bow; in the background a hay-harvest, in the fore-ground several labourers returning home, some cows and poultry. — On W., h. 2′ 11″, l. 3′ 9″.

285. **Rubens,** P. P. — The victory of virtue, of sobriety and vigilance over voluptuousness represented allegorically. — On Ca., h. 6′ 9″, l. 6′ 3″.

286. **Rubens,** P. P. — A shepherd embracing a young woman. (Portraits of the artist and his charming young wife.) — Full-length figures. — On W., h. 5′ 4″, l. 4′ 6″.

287. **Rubens,** P. P. — Rubens taking a walk with his wife (Hellen Froment) in his garden at Antwerp. — She is speaking to the page that follows her, an old servant is feeding peacocks before the portico of the country-seat. — On W., h. 3′ 6″, l. 4′ 6″.

288. (Study-picture.) **Rubens,** P. P. — Diana surrounded by nymphs reposing in a forest, game is lying round her, she plays with her dog. — On W., h. 2′, l. 3′ 5″ 6‴.

289. **Rubens,** P. P. — Diana's nymphs fallen asleep amidst their hunting-prey are spied by sylvans. — Jan Brueghel painted the game. — On W., h. 2′, l. 3′ 4″ 6‴.

290. (Study-picture.) **Rubens,** P. P. — The descent of the holy Spirit. — See no. 252. — On Ca., h. 14′ 7″ 6‴, l. 8′ 5″ 6‴.

291. **Rubens,** P. P. — The ravishment of Phoebe and Elaïre, Leucippe's daughters, by Castor and Pollux. — On Ca., h. 6′ 11″, l. 6′ 6″.

292. **Rubens,** P. P. — The martyr of St. Laurence, an angel presenting the palm to him. — In the background the statue of Jupiter on a throne whom the Saint refused to adore. — On W., h. 8′ 4″, l. 6′ 9″.

Fifth saloon.

Schools of Brabant, of Flanders and of Holland.

(See also the supplements.)

293. **Berchem,** Nicholas. — An Italian landscape with a large river across which a shepherd and his flock pass. A woman on horseback and a muleteer waiting ashore. — Signed. — On Ca., h. 1′ 10″ 6‴, l. 2′ 2″ 6‴.

294. **Cossiau,** Jan Jost van, from Breda, 1654 (1666?) —1732 (1734?) followed the method of Gasp. Poussin. — A great landscape decorated with trees and a mill through which a river rushes rapidly; peasants and grazing cattle. — Signed and dated: 1716. — On Ca., h. 4′ 6″, l. 7′ 4″ 6‴.

295. (Attributed to) **Dyck,** Ant. van. — The painter Jan Brueghel's portrait. — On Ca., h. 2′ 7″, l. 2′ 3″.

296. **Schalken,** Godfrey van, from Dortrecht, 1643—1706, pupil of Ger. Dou. — Night-effect. A young lad trying to blow out the candle which a laughing girl keeps in her hand. — Half-figures. — On Ca., h. 2′ 5″ 6‴, l. 2′.

297. **Snyders,** Frans. — Two lionesses pursue a roe-buck. — Full-length figures. — On Ca., h. 5′ 1″ 6‴, l. 7′ 6″ 6‴.

298. **Weenix,** Jan. — A swan, a roe, a hare and different dead birds are lying beside a pedestal watched by a hunter with three dogs. — Signed and dated: 1702. — On Ca., h. 5′ 7″ 6‴, l. 7′ 8″ 7‴. — See no. 227.

299. **Teniers,** David, the younger, from Antwerp, 1610—1697, died at Brussels, pupil of his father David T. the elder. — A great Italian fair taking place every year at St. Lucas-day in

Florence and its environs. In the background the church of Santa Maria della Imprunata of Florence is to be seen. — On Ca., h. 8′ 5″, l. 12′ 4″.

300. **Pourbus,** Frans, the younger, from Bruges, 1570—1622. — A man's portrait with a brown beard, wrapped in black with a large frill. — Dated: 1616. — On W., h. 2′ 1″, l. 1′ 7″ 6‴.

301. **Bol,** Ferdinando. — A man's portrait with a bare head, a strong-wrinkled forehead, his hand put on his breast. — On W., h. 2′ 8″, l. 1′ 7″ 9‴.

302. **Lievens,** Jan, 1607—1663, following his condisciple Rembrandt in the manner of colouring. — An old man's portrait with a long beard in a black fur-coat. — On Ca., h. 2′ 2″, l. 1′ 9″ 9‴.

303. **Schalken,** Godfrey van. — St. Magdalen repentant sitting in a cavern lighted by a burning lamp. — On Ca., h. 3′ 3″, l. 2′ 3″.

304. **Weenix,** Jan. — A hunter with two dogs beside a dead wolf; wild ducks and pigeons, a heron and a hare are lying here and there. — See No. 227. — On Ca., h. 5′ 6″ 6‴, l. 7′ 8″ 6‴.

305. **Snyders,** Frans. — A lioness killing a wild boar driven into thorns and briers. — Full length-figures. — On Ca., h. 5′ 1″ 6‴, l. 7′ 6″ 6‴.

306. **Lievens,** Jan. — An old man with a white beard holding an hour-glass in his right hand. — On Ca., h. 2′ 10″ 6‴, l. 2′ 4″ 6‴.

307. **Both,** Jan. — An Italian landscape with a cascade at sun-set. Brigands fettered and escorted by soldiers. — The figures are of Ph. Wouwerman. — Signed. — On Ca., h. 1′ 11″ 2‴, l. 2′ 5″ 7‴.

308. **Ehrenberg,** Willem Schubert van, born 1630 at Antwerp, died 1675 or 1676. — A large-room filled with pictures and other objects of art exhibited for a sale is visited by amateurs. — Signed and dated: 1666. — On Ca., h. 4′ 5″, l. 5′ 3″.

The composition and architecture are the work of W. S. v. Ehrenberg. The figures are painted partly by Gonzalez Coques, partly by J. Jordaens;

Theod. Boeyermans, Cornelis de Heem, P. B. (Pieter Boel?) and P. T. (Pieter Thyss?) have partaken at the execution of the exhibited pictures.

309. **Wynants,** Jan, born 1600 at Haarlem lived yet in 1679. — A morning-landscape. A high-way leads between a wooded sand-hill and a river, animated by the shepherd and his flock. — Signed. — On Ca., h. 4′ 9″ 6‴, l. 6′ 1″ 3‴.

310. **Honthorst,** Ger. van, from Utrecht, 1592—1662, imitator of Caravaggio. — St. Peter delivered out of the prison by the angel. A soldier in armour asleep on a bench in the foreground. — On Ca., h. 4′ 8″, l. 5′ 11‴ 6‴.

311. **Hals,** Frans, born 1584 at Mechlin, died 1666 at Haarlem. — A large family-picture. The parents are sitting in a spacious portico facing a park, surrounded by their six children, sons and daughters, playing in several groups. — On Ca., h. 7′ 7″, l. 9′ 11″ 6‴.

312. **Flink,** Govaert. — A Dutch guard-room. Three soldiers of the militia sitting round a table playing at dice, a fourth looking on. — Half-figures. — On W., h. 2′ 9″ 4‴, l. 3′ 9″ 3‴.

313. **Dyck,** Ant. van. — A mayor of Antwerp in a black coat and cloak with a large embroidered collar. — Full-length fig. On Ca., h. 6′ 4″, l. 3′ 8″.

314. **Crayer,** Gaspard of, from Antwerp, 1585—1669, influenced by Rubens. — The holy Virgin seated on a high throne, the Infant on her knees receiving the homage of St. Apollonia, St. Dorothy, St. John the Evangelist, St. James, St. Stephen and St. Laurentius speaking with St. Andrew and St. Antony the hermit, one degree lower St. Augustin and St. Benedict are to be seen, at the bottom the painter himself with his brother, sister and nephew. — Signed and dated: 1646. — On Ca., h. 18′ 7″ 8‴, l. 11′ 11″.

Formerly this picture adorned the high-altar at the Augustin's at Brussels.

315. **Dyck,** Ant. van. — The mayor's wife of Antwerp, belonging to no. 313. — On Ca., h. 6′ 4″, l. 3′ 8″.

316. **Dyck,** Ant. van. — The holy Virgin holding the Infant fallen asleep on her knees. St. Joseph approaches through the trees

of the background. — Figures as far as to the knees. — On Ca., h. 4′ 1″, l. 3′ 6″.

317. **Snyders,** Frans. — A wild boar's hunting. The boar standing against the trunk of a tree defends himself against the dogs. — On Ca., h. 6′ 1″, 10″ 6‴.

318. **Schoonjans,** Ant., from Antwerp, 1650—1726, died at Vienna. — Narcissus being in love with himself looking into the clear water of a rivulet. — On Ca., h. 5′ 3″, l. 6′ 5″.

319. **Wynants,** Jan. — An evening-landscape. In the fore-ground near a pond and a group of white beeches is a foot-path leading animated by travelers. — Signed: J. W. — On Ca., h. 4′ 9″ 6‴, l. 6′ 1″ 3‴.

320. **Weenix,** Jan. — A dead hare suspended upon the trunk of a tree, a dead turkey and birds are lying on the ground. — Signed and dated: 1706. — See no. 227. — On Ca., h. 3′ 8″ 10‴, l. 3′.

321. **Dyck,** Ant. van. — Portrait of the sculptor Collyns of Nole sitting in an arm-chair. — See no. 331. — On W., h. 3′ 10″, l. 2′ 10″.

322. **Ruysdael,** Jacob, from Haarlem, 1625 (1630?) — 1681 copied nature. — A low cascade is rushing foaming over rocky masses into the fore-ground, on the other side stands a cottage and on the left side at the top a castle fallen to ruins. — Signed — On Ca., h. 3′, l. 2′ 7″ 9‴.

323. **Rembrandt van Ryn.** — Portrait of the painter Gov. Flink in a low cap having his hands crossed upon a table. — Signed and dated: 1642. — On Ca., h. 2′ 8″, l. 2′ 3″.

324. **Jordaens,** Jacob. — Satyr being at table at the peasant's, laughingly reproves him for blowing hot and cold out of the same mouth. — On Ca. and drawn on W., h. 6′, l. 6″ 3″.

325. **Fyt, Jan.** — Different game watched by a grey-hound and some other hounds. — Signed and dated: 1650. — On Ca., h. 4′ 7″ 6‴, l. 7′ 6″.

326. **Weenix,** Jan. — A dog having overthrown a basket filled with pigeons, the latter fly away whilst a boy is coming in haste to get them back. — On Ca., h. 10′ 7″, l. 14′ 1″ 6‴.

327. **Boel,** Pieter, from Antwerp, 1625—1680, pupil of Fr. Snyders. — Two hounds are watching game, a boar, a red-deer, a fox and a swan. — On Ca., h. 6′ 1″, l. 8″ 4‴.

328. **Honthorst,** Ger. van. — Ceres seeking her daughter Proserpine robbed by Pluto is metamorphosing into a lizard the son of an old woman who had rallied her. — Nearly full-length figures. — On Ca., h. 5′ 5″, l. 6′ 9″ 6‴.

329. **Rembrandt van Ryn.** — Portrait of Gov. Flink's wife. — Side-piece to no. 323. — Signed and dated: 1642. — On Ca.

330. **Both,** Jan. — A wood-landscape. Mercury flying away after having killed Argus, Juno begins to deck out the tail of her peacock with Argus's eyes. — On Ca., 3′ 8″ 2‴, l. 3′ 2″.

331. **Dyck,** Ant. van. — Portrait of the wife of the sculptor Collyns of Nole, sitting in an arm-chair, her little daughter leaning on her knees. — Side-piece to no. 321. — On W.

332. **Weenix,** Jan. — A dead peacock and a house-cock beside a stone-urn upon which fieldfares and partridges are suspended. — See no. 227. — On Ca., h. 3′ 9‴, l. 3′.

333. **Dyck,** Ant. van. — Full-length portrait of Genevieve of Urphé wife to the duke Charles Alexander of Croy. — On Ca., h. 6′ 5″ 6‴, l. 4′ 2″ 6‴.

334. **Glauber,** Jan, born 1646 at Utrecht, died 1726 at Amsterdam, pupil of N. Berchem. — Italian landscape. At the entrance of a shady wood nymphs are bathing in a clear and quiet water. — The figg. are painted by G. of Lairesse. — On Ca., h. 2′ 10″, l. 3′ 7″.

335. **Dyck,** Ant. van. — A man's portrait dressed in black the hat in his right hand. — Full-length figure. — On Ca., h. 6′, l. 3′ 5″ 6‴.

336. **Peeters,** Jan, born 1624 at Antwerp, died 1677, pupil of his brother Bonav. Peeters. — A storm at sea. The ships are hurled against steep rocks. — On W., h. 2′ 9″, l. 3′ 9″.

337. **Rembrandt van Ryn.** — A young man's portrait dressed in black a round hat upon his head. — On Ca., h. 2′ 6″ 6‴, l. 3′ 1″ 6‴.

338. **Honthorst,** Gerart van. — Cimon and Pera. Cimon condemned to starvation is nourished by his daughter. — On Ca., h. 3′ 8″ 6‴, l. 4′ 7″ 6‴.

339. **Fyt,** Jan van. — A wild boar defends himself valiantly against the attack of the hounds. — On Ca., h. 6′ 1″, l. 9′ 6″.

340. **Weenix,** Jan. — A great deal of game, partly (a deer, two hares) suspended upon the trunk of a tree, partly (wolf, boar, hares) lying upon a parapet. On the left side two dogs throwing themselves furiously upon one another, on the right a hunter with several hounds. Bensberg castle lying on a mountain in the background. — Signed and dated: 1712. — On Ca., 10′ 7″ 3‴, l. 17′ 4″.

341. **Fyt,** Jan. — Some fruit is lying upon a long table as well as a dead swan and a deer, on the ground game watched by two dogs. — On Ca., h. 6′, l. 9′ 6″.

342. **Honthorst,** Gerart van. — The prodigal son sitting at table in society of two girls. One of them stands before him playing the lute and laughing at the speech addressed by him to his empty tankard. — Signed and dated: 1625. — Figg. as far as to the knees. — On Ca., h. 3′ 10″, l. 4′ 9″.

343. **Rembrandt van Ryn.** — A young woman's portrait dressed in black with a large frill. — Side-piece to no. 337. — On Canvass.

344. **Hondekoeter,** Melchior. — A cock and a white hen with their chickens defending themselves against a turkey. — On Ca., h. 2′ 10″, l. 3′ 5″.

345. **Dyck,** Ant. van. — Full-length portrait of the duke Palatine Wolfgang William of Neuburgh in black dress, his large dog beside him. — On Ca., h. 6′ 2″, l. 4′ 1″.

346. **Millet,** John Francis. — An Italian landscape with the view of the sea and a steep mountain. In the fore-ground a woman is gathering some fruit for their children in an orange-grove — On Ca., h. 3′ 3″, l. 3′ 8″ 6‴.

347. **Dyck,** Ant. van. — Full-length portrait of the duke Charles Alexander of Croy, marquis of Havré. — Side-piece to no. 333, — On Ca., h. 6′ 5″, l. 4′ 2″ 6‴.

Sixth saloon.

Spanish and French schools.

See also the supplements.

348. **Murillo,** Bartholomew Esteban, born 1618 at Pilas near Seville, died 1682 at Seville, pupil of Juan de Castillo. — Two beggar-boys are sitting on the ground beside a basket filled with fruit, one of them is eating a grape, the other a melon. — Full-length figg. — On Ca., h, 4′ 4″, l. 3′ 4″.

349. **Murillo,** Barth. Esteban. — Two street-boys sitting on the ground with their little dog. One of them tries to catch a piece of melon with his mouth, the other is looking at it. Beside them a basket filled with fruit and the bread-bag. — Full-length figg. — On Ca., h. 4′ 2″ 6‴, l. 3′ 6″.

350. **Herrera,** Francisco of, the younger, born 1622 at Seville, died 1685 at Madrid. — Mercury the guide of the souls with an old man and a young one pursuing their way towards death. — Half-length figg. — On Ca., h. 2′ 8″ 10‴, l. 4′ 3″.

351. **Zurbaran,** Francisco, born 1598 at Fuente de Cantos, died 1662 at Madrid, pupil of Roelas at Seville. — The holy Virgin in tears and St. John returning from the tomb of our Lord, — On Ca., h. 6′, l. 3′ 5″.

352. **Ribera,** Joseph of, called **lo Spagnoletto,** born 1588 at Xativa, died 1656 at Naples, imitator of Caravaggio. — St. Peter repenting. — Fig. as far as to the knees. — On Ca., h. 4′ 2″, l. 3′ 2″ 6‴.

353. **Cano,** Alonso, from Granada, 1601—1667, pupil of Pacheco and Juan de Castillo. — St. Antony of Padoua kneeling holds in his arms the child Jesus presented to him by the holy Virgin. — On Ca., h. 4′ 11″ 6‴, l. 3′ 5″.

354. **Ribera,** Joseph of. — Seneca dying is surrounded by his disciples writing down his last words. — On Ca., h. 8′ 10″, l. 8′ 3″.

355. **Ribera**, Joseph of. — St. John the Baptist's head is shown by the executioner. — Figg. as far as to the knees. — On Ca., h. 3′ 11″ 6‴, l. 2′ 11″ 2‴.

356. **Ribera**, Joseph of. — Archimedes holding in his hand a burning-glass made of metal. — Half-length fig. — On Ca., h. 4′, l. 3′ 1″.

357. **Murillo**, Barth. Esteban. — Two beggar-boys are playing at dice. A third standing near them with his dog is eating bread. In the fore-ground a basket with fruit. — On Ca., h. 4′ 6″, l. 3′ 4″.

358. (Attributed to) **Murillo**, Barth. Esteban. — Four street-boys are lying near a stone farm-house, two of them are playing at cards. — On Ca., h. 3′ 7″ 2‴, l. 2′ 11″ 6‴.

This picture has nothing of the genius, the natural energy and the clearness of colouring peculiar to Murillo. The arrangement as well as the manner of colouring and the character of the figures remind us somehow of the picture of Gov. Flink no. 312.

359. **Herrera**, Francisco of. — Susan bathing surprised by the two old men. — Half-length figg. — On Ca., h. 2′ 8″ 10‴, l. 4′ 3″.

360. **Ribera**, Joseph of. — St. Jerom in a wood kneeling and holding in his hand the stone with which he is about to mortify his flesh. — On Ca., h. 6′, l. 4′ 5″.

361. **Pereda**, Don Antonio of, born 1599 at Valadolid, died 1669 at Madrid. — A gentleman playing at cards with a lady, two others are conversing. A boy is presenting some refreshments. — On Ca., h. 4′ 2″ 6‴, l. 6′ 3″.

362. **Antolinez**, José, born 1636 (1639?) at Seville, died 1676 at Madrid, pupil of Francisco Rizi. — St. Jerom sitting in his cavern, his head raised towards heaven, resting on his left hand. — Fig. as far as to the knees. — On Ca., h. 3′ 5″, l. 4′.

363. **Ribera**, Joseph of. — The corpse of St. Andrew is taken off the cross. — Signed and dated: 1644. — On Ca., h. 8′ 10″, l. 6′ 8″ 6‴.

364. **Spanish school** of the posterior XVIIth century. — A little beggar-boy holding a tambourine in his hand stands near

the door of a house. — On Ca., h. 3′, l. 2′ 3″. (Is now in the Cab. XXII.)

365. **Ribera,** Joseph of. — An old woman holding a hen in her hand and a basket with eggs in her arm. — On Ca., h. 2′ 5″ 9‴, l. 1′ 11″ 3‴.

366. **Velazquez de Silva,** Don Diego, born 1599 at Seville, died 1660 at Madrid, pupil of Herrera the elder and of Pacheco; painter to the court of Philip IV. of Spain since 1623. — The artist's portrait with a pointed beard and mustaches dressed in black with a starched collar. — On Ca., drawn on W., h. 1′ 7″, l. 1′ 3″.

366. a. **Velazquez de Silva.** — A man's portrait. — On Ca., h. 1′ 10″ 6‴, l. 1′ 7″ 6‴.

367. **Velazquez de Silva.** — Bust of the cardinal Giulio Rospigliosi who lived 1600—1669. — Most likely painted in 1655. — On Ca., h. 1′ 8″, l. 1′ 4″ 6‴.

368. **Murillo,** Barthol. Esteb. — A girl sitting beside a basket filled with grapes and lemons counting her money, an other looking on. — Full-length figg. — On Ca., h. 4′ 7″, l. 3′ 5″ 6‴.

369. **Rodriguez,** Blanez Benedetto, born 1650, died 1737, imitator of Alonzo Cano. — Portrait of an admiral wearing a red sash across his breast. In the background a sea-fight. — On Ca., h. 3′ 9″, l. 2′ 10″ 6‴.

370. **Pantoja de la Cruz,** Juan, born 1551 at Madrid, died 1610. — — Portrait of the arch-duke Albert of Austria, husband of the infanta Isabel of Spain. — Signed and dated: 1600. — On Ca., h. 3′ 3″, l. 8′.

371. **Murillo,** Barth. Esteban. — St. Francis healing a paralytic before a church-door. In the background two of his friars. — On Ca., h. 6′ 9″ 6‴, l. 4′ 6″ 3‴.

372. (Probably.) By a **Spanish artist** of the XVIIth century following the method of the Lombardian artists. — Lot having escaped from the destruction of Sodom is sitting tipsy between his two daughters. — On Ca., h. 4′ 6″, l. 6′ 6″.

373. **Zurbaran,** Francisco. — St. Francis (St. Bruno?) in ecstatical meditation holding a skull. — On Ca., h. 2′, l. 1′ 7″ 10‴.

374. **Collantes,** Francisco, from Madrid, 1599 (1596?)—1656. — A rocky landscape crossed by a river and richly animated by figures in the fore-ground. — Signed. — On W., h. 1′ 5″ 6‴, l. 1′ 11″ 6‴.

375. **Spanish school.** — A fair-bearded warrior in armour wearing a pointed fur-cap trimmed with feathers and jewels. — On Ca., h. 2′ 7″, l. 1′ 7″.

376. **Murillo,** Barth. Esteban. — An old woman is cleaning the head of a boy lying on her knees, whilst he is eating his bread and giving a piece of it to his dog. — On Ca., h. 4′ 5″, l. 3′ 4″.

377. **Ribera,** Jeseph of. — A learned man in a cynical and torn dress holding an open book in his hand. — Signed. — On Ca., h. 3′ 7″, l. 2′ 11″ 6‴.

378. **Pantoja de la Cruz,** Juan. — Portrait of the infanta Isabel daughter of Philip II., archduchess of Austria. — Signed and dated: 1599. — Side-piece to no. 370. — On Ca.

379. **Coello** (Coelho), Clodio, from Madrid, 1621—1693. — St. Peter of Alcantara walking with a lay-brother on the waves of the sea reminding him of the divine assistance. — On Ca., h. 7′ 1″, l. 6′ 1″ 6‴.

380. (Disputably.) **Velazquez de Silva.** — A young Spaniard's portrait dressed in black, one hand is left unfinished by the artist. — On Ca., h. 2′ 9″, l. 2′ 1″ 6‴.

It reminds somehow of the method of Zurbaran.

381. **Ribera,** Joseph of. — An old man contemplating a skull. — Bust. — On Ca., h. 2′ 4″, l. 1′ 11″.

382. **Pereda,** Ant. of. — Two Spanish officers playing at draughts on the market place of a village. — On Ca., h. 1′ 4″ 6‴, l. 1′ 9″.

383. **Ribera,** Joseph of. — St. Bartholomew holding the knife, the symbol of his martyr. — On Ca., h. 2′ 4″ 3‴, l. 1′ 11″ 9‴.

384. (Attributed to) **Pereda,** Ant. of. — Portrait of a Spanish nobleman with his dog beside him. — Fig. as far as to the knees. — On Ca., h. 3′ 8″, l. 2′ 7″.

It reminds of the method of Fr. of Herrera.

385. **Ribera,** Joseph of. — Manasseh king of the Israelites in prayer, the crown upon a table. — Half-length fig. — On Ca., h. 2′ 11″ 5‴, l. 2′ 2″ 8‴.

386. **Ribera,** Joseph of. — St. Bartholomew and the executioner with the knife to fulfill the martyr. — Half-length fig. — On Ca., h. 3′ 1″, l. 2′ 7″.

387. **Pereda,** Ant. of. — A young man has his fortune told by a Bohemian girl while his purse is being stolen from him. — Half-length figg. — On Ca., h. 4′ 2″ 6‴, l. 6′ 3″.

388. **Meulen,** Anton Frans van der, born 1634 at Brussels, died 1690 at Paris. — Capture of the town of Dole on the Doubs by Lewis XIV. in the winter of 1668. The king with his suite is standing on a hill of the fore-ground. — On Ca., h. 5′ 10″ 6‴, l. 9′ 9″.

389. **Courtois,** Jacques, called **Bourgignon,** born 1621 at St. Hippolyte in Burgundy, died 1676 at Rome. — A field of battle left by the army but covered with dead, dying and wounded soldiers. — On Ca., h. 3′ 8″, l. 6′ 9″.

390. **Pesne,** Antony, born 1683 at Paris, died 1757 at Berlin. — A girl with a straw-hat is putting her hand upon a basket filled with fruit. — Signed. — On Ca., h. 2′ 11″, l. 2′ 3′ 6‴.

391. **Gellée,** Claude, **Claude** (le) **Lorrain,** born 1600 at the castle of Chamagne near Mirecourt on the Mosel, died 1682 at Rome. — An idyl-landscape at sun-set. On the bank of a river the shepherd and shepherdesses enjoy themselves with music, while their flocks are passing a ford. In the background a Corinthian temple. — Dated: 1656. — On Ca., h. 2′ 3″, l. 3′.

392. **Le Brun,** Charles, from Paris, 1619—1690, pupil of Simon Vouet. — Madame Lavallière favourite of Lewis XIV., represented as St. Magdalen reading prayers in a book. — Half-length fig. — On Ca., h. 2′ 7″ 3‴, l. 1′ 9″ 9‴.

393. **Valentin,** Moyse (Monsieur) Peter, from Colomiers, 1600—1632, died at Rome, pupil of S. Vouet, imit. of Caravaggio. The coronation with thorns and the mockery of Jesus Christ. — On Ca., h. 4′ 1″ 5‴, l. 3′.

394. **Vernet,** Claude Jos., born 1714 at Avignon, died 1789 at Paris. — A morning-landscape. Some ladies and gentlemen intending to set out for a water-party are assembled at the entrance of a beautiful villa on the sea-side. — Signed and dated: 1748. — On Ca., h. 2′ 3″ 9‴, l. 3′ 10″.

395. **Bourdon,** Sebastian, born 1616 at Montpellier, died 1671 at Paris. — A Roman lime-kiln surrounded by a crowd of beggars. In the background an antique Roman monument and the castle of St. Angelo. — On Ca., h. 5′ 3″, l. 7′ 7″ 6‴.

396. **Vernet,** Cl. Joseph. — An evening-landscape with a glimpse of the sea. The sun is setting behind the ruins of the imperial palaces at Rome. — Signed and dated 1748. — On Ca., h. 2′ 3″ 9‴, l. 3′ 10″.

397. **Vivien,** Joseph, born 1657 at Lyon, died 1735 at Bonn, pupil of Ch. Le Brun. — The artist's portrait. He is occupied to sketch the portrait of the elector Max Emanuel. — On Ca., h. 3′ 10″, l. 2′ 10″.

398. **Vivien,** Joseph. — The portrait of Fénélon archbishop of Cambray. — On Ca., h. 2′ 5″ 9‴, l. 1′ 11″ 4‴.

399. **Gellée (Claude Lorrain).** — A harbour at sun-rise, on the right hand-side a triumphal arch. — Signed: CLAVDIO GELEE ROMAE 1674. — On Ca., h. 2′ 3″, l. 3′.

400. **Rigaud,** Hyacinthe, 1663 (1659?)—1743, died at Paris, pupil of Ch. Le Brun. — Portrait of the duke Christian IV. of Zweybrucken. — On Ca., h. 2′ 6″ 4‴, l. 1′ 11″.

401. **Courtois,** Jacques **(Bourguignon).** — A battle. In the fore-ground a furious combat between the occidental and Turkish cavalry. — On Ca., h. 3′ 9″, l. 6′ 9″.

402. **Meulen,** Ant. Frans van der. — The siege of the town of Tournay in Flanders. — See no. 388. — On Ca., h. 6′, l. 10′ 8″.

403. **Vernet,** Cl. Joseph. — A port in flames. The moon is shining on the sea animated by some sailing vessels. — On Ca., h. 1′ 8″ 7‴, l. 4′ 2″ 6‴.

404. **Moine,** François le, from Paris, 1688—1737, first painter of Lewis XIV. — A hunting-party of gentlemen and ladies taking some refreshments near a mill. — On Ca., h. 6′ 11″ 4‴, l. 5′ 8″.

405. **Meulen,** Ant. Frans van der. — The capture of Lille. In the fore-ground Lewis XIV. on horseback comes out of the wood with his suite. — See no. 388. — On Ca., h. 7, l. 10′.

406. **Valentin,** Moyse Peter. — Queen Artemis pays a visit to the poor basket-maker. — Fig. as far as to the knees. — On Ca., h. 4′ 2″, l. 3′ 9″.

407. **Gellée (Claude Lorrain).** — A landscape at sun-rise. Abraham sending away Hagar and her son Ishmael. On the left the Corinthian palace of Sara. — Signed and dated: 1668. — On Ca., h. 3′ 3″ 2‴, l. 4′ 4″.

408. **Poussin,** Nicholas, born 1594 at Andely in the Normandy, died 1665 at Rome. — Midas king of the Phrygians kneels before Bacchus and implores him to take back the gift accorded to him to change in gold every thing he touched and to save himself and his family from starvation. — On Ca., h. 3′, l. 4′ 2″.

409. **Vernet,** Cl. Joseph. — A sun-set after a hot day, the sea being calm. — Signed and dated: 1770. — On Ca., h. 3′ 6″, l. 5′.

410. **Vernet,** Cl. Joseph. — A sailing vessel on the calm sea. A man fishes with a perch-net. — On Ca., h. 1′ 5″, l. 2′ 1″.

411. **Vivien,** Joseph. — Portrait of Maximianus Emanuel, Elector of Bavaria. — Full-length figure. — On Ca., h. 7′ 3″ 6‴, l. 5′ 3″ 6‴.

412. **Vernet,** Cl. Joseph. — A storm at sea. One ship is thunder-struck, an other is perishing at the rocks. — Signed and dated: 1760. — On Ca., h. 1′ 7″, l. 2″.

413. **Le Sueur,** Eustache, from Paris, 1617—1655, pupil of Simon Vouet. — Jesus Christ at Martha's house who accuses

her sister Mary kneeling at his feet and listening to him with devotion. — On Ca., h. 5′ 3″, l. 4′.

414. **Vernet,** Cl. Jeseph. — A thunder-storm at sea. Vessels are in danger to perish. In the fore-ground several persons are saved. — Signed and dated: 1770. — On Ca., h. 3′ 6″, l. 5′.

415. **Poussin,** Nicholas. — The adoration of the shepherds, the Infant lying on the knees of the holy Virgin. — On Ca., h. 3′ 1″, l. 4′ 1″.

416. **Gellée (Claude Lorrain).** — A landscape in the afternoon. The bright sea in the distance. Hagar is kneeling beside her languishing son Ishmael whilst an angel shows her the near source. — On Ca., h. 3′ 3″ 2‴, l. 4′ 4″.

417. **Poussin,** Nicholas. — The burial of Jesus Christ. The holy Virgin holding the corpse of our Saviour on her knees is fainting. St. Magdalen comes to support her. Nicodemus prepares the tomb, on the border of it St. John sits wringing his hands, two angels stand weeping beside. — On Ca., h. 3′ 2″, l. 4′ 6″ 6‴.

418. **Meulen,** Ant. Frans van der. — Lewis XIV. orders the town of Oudenarde in Flanders to be bombarded (1667) and receives in the fore-ground an ambassador of the hostile general. — See no. 388. — On Ca., h. 6′ 11″, l. 9′ 10″.

419. **Vernet,** Cl. Joseph. — The rising sun is piercing the fog covering the sea. — Signed and dated: 1748. — On Ca., h. 1′ 8″ 7‴, l. 4′ 2″ 6‴.

420. **Le Brun,** Charles. — The evangeliste St. John on the isle of Patmos sitting upon the eagle, is about to write his Apocalypse. On the left the view of the sea at sun-rise. — On Ca., h. 6′, l. 5′.

Seventh saloon.

Italian schools of the XVIth, XVIIth, XVIIIth centuries.

(No. 637 of the XXIIth cabinet was placed here)

421. **Barbieri,** Gianfrancesco, called **il Guercino,** born 1590 at Cento, died 1666 at Bologna, influenced by the Caracci's. — Christ is crowned with thorns by a soldier in the presence of the judge. — Half-length figg. — On Ca., h. 3′ 6″ 6‴, l. 4′ 9″.

422. **Carracci,** Agostino, from Bologna, 1558—1602, pupil of Fontana and of Lodovico Carracci his uncle. — St. Francis receiving the cicatrices of our Lord. The winged red cross at heaven surrounded by groups of angels. — On Ca., h. 4′ 3″, l. 3′ 4″.

423. **Ferri,** Ciro, from Rome, 1634—1689, pupil of Pietro Berettini. — A landscape with the holy Virgin and the infant Jesus presenting a palm and a lily-branch to St. Martina kneeling before him. — On Ca., h. 4′ 4″, l. 4′ 10″.

424. **Caliari,** Paolo (**Paolo Veronese**), born 1536 (1537) at Verona, died 1588 at Venice. — Justice and wisdom. — More than full-length figg. — On Ca., h. 6′ 5″, l. 4′ 1″ 2‴.

425. **Caliari,** P. (**Paolo Veronese.**) — Love represented by a mother with three children. — Side-piece to no. 424. — On Ca.

426. **Procaccini,** Giulio Cesar, from Bologna, 1548—1626, painting in the manner of Correggio and Raphael. — The holy family. The Virgin with the Infant trying to seize the apple which she holds in her hand. St. Joseph and two angels in the background. — On Ca., h. 5′ 4″, l. 3′ 6″.

427. **Belucci,** Ant., from Venice, 1654—1726, imitator of Paolo Veronese. — Psyche has drawn the dagger to kill the sleeping Amor, when the light falls upon him she perceives his beauty. — On Ca., h. 3′ 10″, l. 5′ 3″ 7‴.

It is painted for the Elector John William at Dusseldorf.

428. **Cignani,** Carlo, from Bologna, 1628—1719, pupil of Albani. — Jupiter in his infancy is nourished by the goat Amalthea and surrounded by nymphs playing on the flute and by satyrs beating the tympan. — Painted in 1708 for the Elector John William at Dusseldorf. — On Ca., h. 4′ 11″, l. 7′.

429. **Caliari,** P. (**Paolo Veronese.**) — Faith sitting on a high throne, Devotion kneeling before her. — Side-piece to no. 424. — On Canvass.

430. **Caliari,** P. (**Paolo Veronese.**) — Strength and Temperance. The latter holds in one hand an empty silver vessel, in the other a golden one being closed. — Side-piece to no. 424. — On Canvass.

431. **Celesti,** Andrew, from Venice, 1637—1706. — Mary Magdalen in the house of the Pharisee Simon anointing the feet of our Lord. — On Ca., h. 6′ 8″, l. 4′ 3″ 6‴.

432. **Procaccini,** Camillo, from Bologna, 1546—1626, painting in the manner of Raphael, of Michelangelo and Parmegianino. — The holy Virgin sitting under an apple-tree embraces the child Jesus standing before her and trying to seize the apple which she holds, St. Joseph behind them, beside St. Elizabeth with little St. John. — On Ca., h. 6′ 1″, l. 4′ 6″.

433. **Tiarini,** Alessandro, from Bologna, 1577—1668, pupil of Carracci. — Rinaldo in the enchanted wood being about to cut down with his sword the bewitched gigantic tree. Armida and her nymphs rising from the cleft trunks try to protect it. — On Ca., h. 3′ 4″, l. 4′ 4″.

434. **Cavedone,** Giac., 1577—1660, died at Bologna, pupil of Carracci. — The dead Christ is lamented by an angel. — On Ca., h. 1′ 8″ 6‴, l. 4′ 4″ 6‴.

435. **Carracci,** Lodovico, from Bologna, 1555—1619, pupil of Prosp. Fontana, of Tintoret and Passignano. — St. Francis of Assisi reading a book is fallen asleep, an angel playing on the violin appears to him. — On Ca., h. 4′ 4″, l. 3′ 7″.

436. **Caliari,** P. (**Paolo Veronese.**) — A woman's portrait in a brown dress with laced sleeves and a pocket-handkerchief in her left hand. — On Ca., h. 3′ 8″, l. 3′ 2″ 6‴.

437. **Palma,** Giacomo, il Giovine, from Venice, 1544—1628. — The adoration of the shepherds. — Half-length figures. — On Ca., h. 3′ 6″ 3‴, l. 2′ 11″ 6‴.

438. **Turchi,** Alessandro, called **Alessandro di Verona** or **l'Orbetto,** 1582—1648, died at Rome. — Hercules spinning at Omphale's side who is clothed in a lion's skin is laughed at by her, her companions and Amor. — On Ca., h. 5′ 1″ 6‴, l. 7′ 3″ 6‴.

439. **Franceschi,** Paolo, born 1540 in Flanders, died 1596 at Venice, pupil of Tintoret. — The holy Virgin holding on her knees the corpse of Christ, beside St. John and Joseph of Arimathia

maintaining our Saviour by the arms. — Signed. — On Ca., h. 5′ 2″, l. 4′ 1″ 2‴.

440. **Carracci,** Annibal, born 1560 at Bologna, died 1609 at Rome, pupil of his uncle Lodov. Carracci. — Susan bathing surprised by the two old men. — On Ca., h. 6′ 10″, l. 6′ 5″ 6‴.

441. (Manner of) **Palma,** Giacomo, il Giovine. — St.Sebastian pierced by the mortal arrow, is dying. — On Ca., h. 5′ 9″, l. 3′ 10‴.

442. **Giordano,** Luca, called **Fa presto,** from Naples, 1632—1705, pupil of Ribera and Berettini. — The massacre of Bethlehem. — On Ca., h. 5′ 9‴ 6‴, l. 12′ 1″.

443. **Giordano,** L. (Luca Fa presto.) — The elevation of the holy rood. — Signed and dated: 1690. — On Ca., h. 3′ 8″, l. 6′ 11″ 5‴.

444. **Mola,** Pietro Francesco, born 1621 at Coldre near Como, died 1666 at Rome, pupil of Albani. — St. Magdalen in the cavern kneeling before a crucifix is reading in a book. In the clouds an angel is to be seen. — On Ca., h. 5′ 10″ 6‴, l. 4′ 2″.

445. **Lanfranco,** Giov., born 1581 at Parma, died 1647 at Rome, imitator of Correggio. — The angel showing Hagar the source, Ishmael lying languishing on the ground. — On Ca., h. 5′ 8″, l. 4′ 8″.

446. **Reni,** Guido, from Bologna, 1575—1642, pupil of Carracci: — St. Jerom sitting in a rocky landscape and reading in a book, the lion at his feet. — On Ca., h. 6′ 4″, l. 4′ 7″.

447. **Turchi,** called **Alessandro di Verona.** — The enraged Hercules killing his children, while some women try to save those who live still. — Side-piece to no. 438. — On Ca.

448. **Palma,** Giacomo, il Giovine. — Joseph of Arimathia and St. Magdalen taking the corpse of Christ from the knees of the holy Virgin who is fainting. — On Ca., h. 3′ 11″, l. C′ 1″ 6‴.

449. **Carrucci,** Jacopo, called **da Puntormo,** 1494—1556, died at Florence, pupil of Andrew del Sarto and of Michelangelo. — The Virgin sitting on the ground holds a book in her hand. The Infant is leaning against her knees. — On W., h. 3′ 9″ 6‴, l. 3′ 2″.

450. (Attributed to) **Vecellio, Tiziano,** born 1477 at Cadore, died 1576 at Venice, pupil of Gentile and Giovanni Bellini. — A landscape with the holy Virgin looking with adoration at the Infant lying on her knees. St. Jerom, St. Francis and St. Antony standing aside. — Half-length figures. — On Ca., h. 3′ 2″, l. 4′ 3″ 4‴. Perhaps it is painted by Bonifazio Veneziano.

451. **Rotari,** Pietro, Count of, born 1707 at Verona, died 1762 at Petersburgh, pupil of A. Balestra, of Trevisani and Solimena. — A young girl having tears in her eyes is sitting at a table with a letter in her hand, an other looking laughingly at her. — Knee-piece. — On Ca., h. 3′ 3″ 8‴, l. 2′ 7″ 9‴.

452. **Bonvicino,** Alessandro, called **il Moretto da Brescia,** born about 1500, died 1560 at Bergamo, pupil of Titian. — Portrait of an ecclesiastic, his head covered with a cap, in his left hand he holds a pocket hand-kerchief. — On Ca., h. 3′ 1″ 3‴, l. 2′ 8″ 7‴.

453. **Dolci** (Dolce), Carlo, from Florence, 1616—1686, imitator of Cigoli. — The holy Virgin with the Infant, standing before her upon the ressault of a window covered with flowers, holds a rose in his hand. — On Ca., h. 2′ 9″, l. 2′ 4″.

454. **Romanelli,** Gianfrancesco, from Viterbo, 1617—1662, pupil of Domenichino and of Berettini. — Herodias with the head of St. John the Baptist. — Half-length fig. — On Ca., h. 3′ 7″, l. 2′ 11″.

455. **Reni,** Guido. — Apollo excoriating Marsyas. The lyre of the god is suspended on the tree. — On Ca., h. 6′ 10″ 6‴, l. 5′ 3″.

456. **Zanetti,** Domenico, from Bologna, painted at the beginning of the XVIIIth century in the service of the elector John William at Dusseldorf. — The dead Christ is wept over by the saint women and St. John. — On Ca., h. 6′ 1″, l. 6′ 3″.

457. **Preti,** Matteo, called **il Calabrese,** 1613—1699, died in Malta, imitator of Caravaggio and Ribera. — Mary Magdalen pointing to the instruments of martyr of our Lord. — On Ca., h. 3′ 11″, l. 3′ 1″ 9‴.

458. **Giordano,** L. (Luca Fa presto.) — Portrait of the artist's father very poorly dressed like a learned man. — Half-length fig. — See no. 462. — On Ca., h. 4′, l. 3′ 1″ 6‴.

459. **Belucci,** Ant. — Venus sitting upon a small plank steered by Cupido is sailing on the open sea. — Side-piece to no. 427. — On Ca.

460. **Strozzi,** Bernardo, called il Prete Genovese, 1581—1644, died at Venice, imitator of Caravaggio. — Jesus Christ and the Pharisees with the tribute-money. — On Ca., h. 4′ 1″, l. 6′ 11″.

461. **Crespi,** Gius. Maria, called **lo Spagnuolo,** from Bologna, 1665—1747, imitator of Baroccio, of Guercino and Berettini. — An afflicted nun in a white cloak praying fervently. — On Ca., h. 3′ 8″ 6‴, l. 3′ 1″.

462. **Giordano,** L. (**Luca Fa presto.**) — The artist's portrait dressed like a cynical philosopher. — Side-piece to no. 458. — On Ca.

463. **Carracci,** Lodovico. — Nicodemus and Joseph of Arimathia are burying the corpse of Jesus Christ. — On Ca., h. 7′ 2″ 9‴, l. 5′ 4″ 7‴.

464. **Vaccaro,** Andrew, from Naples, 1598—1670, imitator of Caravaggio and Guido Reni. — The flagellation of Jesus Christ. — Signed: AV. — On Ca. — (Is removed into an other collection.)

465. (?) **Albani,** Francesco, from Bologna, 1578—1660, died at Rome, pupil of Carracci. — St. Ursula with a banner. — Half-length fig. — On Ca., h. 3′ 4″, l. 2′ 10″.

466. **Dolci** (Dolce), Carlo. — A maiden with a lamb, the symbol of innocence and gentleness. — Half-figur. — On Ca., h. 2′ 9″ 10‴, l. 2′ 4″ 6‴.

467. **Vecellio, Tiziano.** — A man's portrait dressed in black with a collar of brown fur. — On Ca., drawn on W., h. 2′ 9″ 6‴, l. 2′ 3″ 7‴.

In the tradition it was thought always to be the portrait of Pietro Aretino. A similar is to find in the palace of Kensington at London.

468. **Rotari,** Pietro. — A girl fallen asleep upon a chair is awaked by a young man who holds a corn-ear under her nose. — Side-piece to no. 451. — On Ca.

469. (Attributed to) **Allegri,** Antony, commonly called **Correggio,** born 1494 at Correggio in Modena, died there in

1534, pupil of Franc. Mantegna. — The holy Virgin sitting under a tree holds the Infant on her knees. At her side are standing St. Ildefonse, St. Jerom and an angel looking at the Infant with intense adoration. — Transferred on Ca. from W., h. 3′ 5″, l. 2′ 4″ 4‴.

470. (Disputably.) **Barbarelli**, Giorgio, called **Giorgione da Casteifranca,** born in 1478, died 1511 at Venice, pupil of Giov. Bellini. — Vanity represented by a beautiful woman holding in her left hand an extinguished candle leans on a round looking-glass; an old woman with a distaff is reflected back from it. — Half-length fig. — On Ca., h. 2′ 11″ 6‴, l. 2′ 6″.

471. **Dolci** (Dolce), Carlo. — The Magdalen repentant glancing towards heaven is kneeling before a book. — On Ca., h. 3′ 7″, l. 2′ 11″. (Is now in the XXIth Cab.)

472. **Allori,** Alessandro, called **Bronzino,** born 1535 at Florence, painted still in 1601, imitator of Michelangelo. — Jupiter and Mercury are sitting at table with Philemon and Baucis, the latter catching her last goose to treat her guests with. — On Ca., h. 5′ 6″, l. 4′ 6″.

473. **Manfredi,** Bartolommeo, born at Ustiano in 1574 (1580?), died 1615 (1617?) at Rome, imitator of Caravaggio. — The coronation with thorns and the mockery of Jesus Christ. — On Ca., h. 5′ 9″, l. 8′ 1″ 6‴.

474. **Ponte,** Jacopo da, called **Bassano,** 1510—1592, pupil of Bonifazio Veneziano and of Titian. — Christ having expired is wept over at the foot of the cross. The dark night is enlightened by a lamp held by Magdalen. — On Ca., h. 6′, l. 6′ 8″ 6‴.

475. **Roncalli,** Cristofano, born at **Pomerancie** in Tuscany in 1552, died at Rome in 1626. — The martyr Simon of Cana killed by a club. — On Ca., h. 7′ 2″, l. 4′ 6″.

476. **Bellotti,** Bernardo, called **Canaletto,** born 1720 (1724?) at Venice, died 1780 at Warsaw. — A picturesque view of the town of Munich taken up from the east-side. — On Ca., h. 4′ 1″, l. 7′ 3″ 6‴.

477. (Attributed to) **Carracci,** Annibal. — The massacre of Bethlehem. — Full-length figures. — On Ca., h. 5′ 8″, l. 8′ 4″.

The expression of the figures rather too passionate, the type of the faces in the women principally and the colouring remind us somehow of the method of Alessandro di Verona, the artist of the pictures of Hercules (no. 438, 447).

478. (Attributed to) **Vecellio, Tiziano.** — Full-length portrait of Luigi Grimani chief-admiral of the Venetian navy in the Peloponnesus with the staff. — On Ca., h. 7′ 2″, l. 4′ 3″ 6‴.

The costume and the manner of painting in this picture does not belong to the period of Titian, but to that of the XVIIth century.

479. **Giordano,** Luca. — The suicide of Lucretia. Her husband Collatinus trembling at this action whilst her father is calling to heaven for vengeance. — On Ca., h. 7′ 1″ 6‴, l. 6′ 4″ 6‴.

480. **Albani,** Francesco. — Venus fallen asleep in a charming landscape is discovered by Mars. Some Cupids flying in the air or swimming in the river are occupied around them. — On Ca., h. 4′ 11″, l. 6′ 8″ 2‴.

481. **School of Tintoretto.** — The Magdalen at the pharisee Simon anoints the feet of the Saviour. — On Ca., h. 5′ 4″, l. 4′ 7″.

482. **Licinio,** Giov. Ant., called **il Pordenone,** 1484—1540, imitator of Giorgione. — A party are enjoying themselves with music. The portrait of the artist is to be seen in the background on the right hand-side. — On Ca., h. 2′ 10″, l. 3′ 6″ 6‴.

483. (Copy.) **Bordone,** Paris, born at Treviso in 1500, died at Venice in 1570, pupil of Titian, imitator of Giorgione. — Portrait of a woman holding a fan of ostrich-feathers in her right hand. — On Ca., h. 3′ 2″ 9‴, l. 2′ 7″ 4‴.

This portrait represents Viola or Violante the beautiful daughter of Palma Vecchio who is thought to have been loved by Titian. The copy is by Guarena modern artist of Venice.

484. **Vasari,** Giorgio, born at Arezzo in 1512, died at Florence in 1574, pupil of Michelangelo and Andrew del Sarto. — The holy Virgin holding the Infant Jesus on her knees. Little St. John is pointing out the cross which the Child holds in his hand. Behind them St. Joseph. — On W., h. 3′, l. 2′ 7″.

Eighth and ninth saloon.

Italian schools of XV^th^, XVI^th^, XVII^th^ and XVIII^th^ centuries.

(There is now also placed no. 630 from the XXII^th^ Cab.)

485. **Caliari,** P. (**Paolo Veronese.**) — The holy family. The infant Jesus sitting on the knees of the holy Virgin holds a goldfinch in his hand. — Figg. as far as to the knees. — On Ca., h. 3′ 2″, l. 2′ 6″ 6‴.

486. **Amerighi,** Michelangelo, called **da Caravaggio,** 1569—1609, founder of the naturalistic school in Naples. — St. Sebastian dying. — Fig. as far as to the knees. — On Ca., h. 3′ 2″ l. 3′ 7″ 4‴.

487. **Caliari,** P. (**Paolo Veronese.**) — The suicide of Cleopatra. — Fig. as far as to the knees. — On Ca., h. 3′ 7″, l. 2′ 9″ 6‴

488. **Feti,** Domenico, born 1589 at Rome, died 1624 at Venice, imitator of the Venetians in the manner of Caravaggio and Ribera. — The apostle St. Peter in a yellow cloak. — Half-length fig. — On Ca., h. 3′ 9″, l. 2, 10.

489. (Attributed to) **Vecellio, Tiziano.** — Portrait of a Venetian nobleman leaning with his right hand on a high staff, with his left hand on the handle of his sword. — Fig. as far as to the knees. — On Ca., h. 4′ 4″, l. 3′ 7″ 6‴.

A very distinguished portrait being in the manner of Tintoretto.

490. **Bassetti,** Marcantonio, born at Verona in 1588, died at Venice in 1630, imitator of Tintoretto. — The martyr of St. Vitus. The Saint is being cooked in a kettle. The Saints Wolfgang and George are beside him. — Signed. — On Ca., h. 10′ 8″ 9‴, l. 7′ 3″.

491. **Cantarini,** Simone, called **da Pesaro,** 1612—1648, died at Verona, pupil of Guido Reni. — The Saviour makes his appearance to St. Magdalen carrying the vase with unguent. — Half-length figg. — On Ca., h. 2′ 11″, l. 4′.

492. (Attributed to) **Vecellio, Tiziano.** — A man in black, some jewelry before him on the table, behind him a woman. — Half-length fig. — On Ca., h. 3′ 9″, l. 4′ 2″ 9‴.

493. **Castiglione,** Giov. Benedetto, born 1616 at Genoa, died 1670 at Mantua. — A young negro followed by a greyhound is leading a camel. — On Ca., h. 5′ 3″, l. 7′ 4″.

494. **Baroccio,** Federigo, from Urbino, 1528—1612, imitator of Titian, of Correggio and Raphael. — The Saviour makes his appearance to St. Magdalen in the garden, defending her to touch him. — Signed and dated: 1590. — On Ca., h. 8′, l. 5′ 6″,

495. **Caliari** P. (**Paolo Veronese.**) — Rest in Egypt. The Virgin sitting near a group of palm-trees nourishes the infant Jesus. Beside them St. Joseph with a dish and a cup. Some angels gather some fruit, others are occupied with washing. — Signed. — On Ca., h. 7′ 3″, l. 4′ 11″ 6‴.

496. **Vecellio, Tiziano.** — The emperor Charles V. sitting in an arm-chair, his head covered with a low cap holds in his right hand a glove. In the background a landscape. — Signed: Titianus F., et: MDXLVIII. — On Ca., h. 6′ 4″, l. 3′ 9″.

Painted at Augsburgh when Titian was called thither to the imperial court.

497. **Mola,** Pietro Francesco. — Abraham sends away Hagar and her sou Ishmael. — On Ca., h. 6′, l. 7′ 11″.

498. **Giordano,** L. (**Luca Fa presto.**) — Jesus Christ distributes some bread and fish under a multitude of people. — Signed. — On Ca., h. 3′ 8″, l. 6′ 11″ 6‴.

499. **Canlassi,** Guido (**Cagnacci**), born 1601 near Rimini, died 1681 at Vienna, pupil of Guido Reni. — An angel carrying St. Magdalen towards heaven. — On Ca., h. 6′ l. 4′ 7″.

500. **Amerighi,** Michelangelo (**Caravaggio**). — The holy Virgin shows the Infant to the pilgrims kneeling before her. — On Ca., h. 6′ 8″, l. 4′ 3″.

501. **In the manner of Tintoretto.** — Portrait of a woman sitting in an arm-chair in company of a boy. — On Ca., h. 3′ 8″, l. 3′ 6″.

502. **Carracci,** Lodovico. — St. Francis of Assisi with an angel. — Half-length fig. — Oval form. — On Ca., h. 2′ 7″ 6‴, l. 3′ 3″.

503. **Barbieri,** Gianfrancesco (**Guercino**). — The holy Virgin with the Infant. — Knee-piece. — On Ca., h. 3′ 3″ 4‴, l. 2′ 5″.

504. **Saraceno,** Carlo (**Carlo Veneziano**), from Venice, 1585—1625, imitator of Caravaggio. — St. Francis of Assisi on his bed has the vision of an angel playing on the violin while a friar kneeling reads in a book. — Signed. — On Ca., h. 7′ 4″, l. 5′.

505. **Castiglione,** Giov. Bened. — A resting caravan. On the fore-ground all sorts of utensils are heaped together. — On Ca., h. 5′ 1″, l. 7′ 4″.

506. **Palma,** Giacomo, **il Giovine.** — The body of Christ between the arms of St. John, at some distance St. Marg. Magdalen in deep mourning. — On Ca., h. 5′ 1″, l. 3′ 2″ 6‴.

507. **Cantarini,** Simone. — The unbelieving Thomas puts his fingers into the wound of the Saviour. — On Ca., h. 2′ 11″, l. 4′.

508. **Vaccaro,** Andrea. — The infant Jesus is fallen asleep in the arms of little St. John lying on a skin under some bushes. — Signed: A crossing V. — On Ca., h. 2′ 10″ 10‴, l. 3′ 10″ 3‴.

509. **Berettini** (**Pietro da Cortona**), 1596—1669, died at Rome. — The adulteress having her hands tied is escorted by a guardian. — Knee-piece. — On Ca., h. 4′ 1″, l. 3′.

510. **Saraceno,** C. (**Carlo Veneziano.**) — St. Jerom sitting before a portico with St. Antony and St. Magdalen. Behind them St. Francis in ecstasy. — Signed. — On Ca., h. 10′ 7″, l. 7′ 1″.

511. **Cesari,** Giuseppe (**Josepino** or **Cavaliere d'Arpino**), 1568—1640, pupil of Pomerancio. — The Virgin with the Infant, many angels around them. Beside them St. Clara with two sisters of her order and a pope. — On Ca., h. 8′ 5″, l. 6′ 2″ 6‴.

512. **Canlassi,** Guido (**Cagnacci**). — St. Magdalen repentant sitting in the cavern, holding the crucifix in her hand. — On Ca., h. 3′ 9″, l. 5′ 6″.

513. (Study-picture?) **Caliari** (**Paolo Veronese**). — The adulteress with tied hands is brought before Jesus. — On Ca., h. 3′ 3″, l. 5′ 6″ 7‴.

514. **Cignani,** Carlo. — The ascension of the Virgin. Sustained and accompanied by angels and cherubim she rises towards heaven. Underneath the assembled apostles around the empty sepulchre. — On Ca., h. 18′ 9″, l. 15′ 3″.

Painted in order to replace the last judgement by Rubens in the Jesuit-church at Neuburgh. Notwithstanding it was placed into the gallery at Dusseldorf.

515. (Study-picture?) **Caliari,** P. (**Paolo Veronese.**) — The faithful captain kneeling before the Saviour asks him to heal his servant. — On Ca., h. 4′ 1″, l. 5′ 8″.

516. **Carracci,** Annibal. — Eros and Anteros (symbols of life and death) are fighting before Venus holding in her hand the palm for the vanquisher. — On Ca., h. 4′ 1″, l. 5′.

517. **Amerighi,** Michelange (**Caravaggio**). — The adoration of the shepherds. — On Ca., h. 8′ 3″, l. 5′ 4″.

518. **Zanetti,** Domenico. — St. Jerom praying before a crucifix. — Knee-piece. — On Ca., h. 3′ 7″ 3‴, l. 3″.

519. **Giordano,** L. (**Luca Fa presto.**) — A cynical philosopher. — Half-length fig. — On Ca.

520. **Giordano,** L. — A philosopher. — Half-length figure. — On Ca.

521. **Giordano,** L. — An old man. — Half-length fig. — On Canvass.

522. **Zampieri,** Domenico (**Domenichino**), from Bologna, 1581—1641, died at Naples, pupil of Carracci. — Susan stepping out of the bath and going to dry herself is surprised by the two old men. A magnificent edifice rises behind some trees. — On Ca., h. 8′ 11″, l. 10′ 2″.

523. **Liberi,** Pietro, born 1605 (1614?) at Padua, died 1677 (1687) at Venice, pupil of Varotari. — Medor and Angelica are sitting in a landscape. Beside them a hound and two Cupids playing with a lamb. — On Ca., h. 3′ 9″ 6‴, l. 4′ 8″.

524. **Vecellio, Tiziano.** — Venus seated is going to initiate a young bacchant into the mysteries of the bacchant service by tak-

ing off the veil from the statue of Priapus; beside a satyr and a laughing Cupid. — Knee-piece. — On Ca., h. 3′ 3″, l. 4′ 2″.

525. **Baroccio,** Federigo. — St. Mary of Egypt sustained by an angel, while an other presents the holy communion to her. — Full-length figg. — On Ca., h. 4′ 6″ 6‴, l. 2′ 7″.

526. **Cardi,** Lodovico (**da Cigoli**), 1559—1613, died at Rome, imitator of Correggio. — Christ bearing the cross. St. Veronica presenting the handkerchief to him. — Half-length figg. — On Ca., h. 4′ 1″, l. 3 5″ 9‴.

527. **Reni,** Guido. — The ascension of the Virgin. Carried and surrounded by angels and cherubim she rises standing on clouds, her arms stretched out and her eyes filled with heavenly joy. — Painted on a silk-stuff, h. 9′, l. 6′ 4″.

528. **Michieli,** Andrew of (**il Vicentino**), 1539—1614, imitator of Tintoretto. — Large allegorical picture representing the felicity of the world under the Roman emperor and the power of the Venetian republic. — On Ca., h. 8′ 10″ 6‴, l. 9′ 2″.

529. **Caliari,** P. (**Paolo Veronese.**) — Amor holding two grey-spotted dogs in chains. — On Ca., h. 3′ 4″, l. 4′ 2″ 6‴.

530. **Canlassi,** Guido (**Cagnacci**). — The holy mother of affliction with the seven arrows piercing her heart. — Signed. — On Ca., h. 3′ 3″, l. 3′ 7″.

531. **Mazzuola,** Francesco (**il Parmegianino**), 1503—1540, imitator of Correggio and Raphael. — The holy Virgin nourishing the infant Jesus, at her side little St. John and Joseph. — On W., h. 4′ 6″, l. 3′ 7″.

532. **Amerighi,** Michelang. (**Caravaggio.**) — Christ is crowned with thorns by a soldier and a servant of the executioner. — On Ca., h. 3′ 7″, l. 4′ 3″.

533. **Granacci,** Francesco, from Florence, 1469—1544, pupil of Ghirlandajo. — St. Jerom dressed like a cardinal standing in a niche. — On W., h. 3′ 11″ 6‴, l. 1′ 11″ 6‴.

534. **Raffaello Santi da Urbino,** born the 28th March 1483 at Urbino, died the 6th April 1520 at Rome, pupil of his

father Giovanni Santi, later of Pietro Perugino. — The holy family of the House Canigiani in a landscape. The holy Virgin kneeling holds with one hand the infant Jesus, with the other a book. Opposite her St. Elizabeth with little St. John kneeling too; behind them St. Joseph leaning on a stick. — Signed: RAPHAEL VRBINAS. — Nearly full-length figures. — On W., h. 4′, l. 3′ 3″ 6‴.

Raphael painted this picture for Domenico Canigiani at Florence when he arrived there (in the autumn 1506) for the third time from Urbino through Vallambrosa.

535. **Granacci,** Francesco. — St. Apollonia standing in a niche. — Side-piece to no. 533. — On W.

536. **Granacci,** Francesco. — St. John the Bapt. standing in a niche. — Side-piece to no. 533. — On W.

537. **Solario,** Antonio (**il Zingaro**), 1382—1445, died at Naples, pupil of Lippo Dalmasio and Colantonio del Fiore. — St. Ambrosius in episcopal costume with the cross and a book standing in a landscape. — On W., h. 5′ 4″ 2‴, l. 2′ 5″ 1‴.

538. **Bigordi,** Domenico (**del Ghirlandajo**), from Florence, 1449—1498, pupil of Alesso Baldovinetti. — The holy Virgin having on her knees the body of Christ, beside her the two St. John, St. Jacob and St. Magdalen. — On W., h. 7′ 10″, l. 6′ 1″ 6‴.

539. **Robusti,** Jacopo (**il Tintoretto**), born 1512 at Venice, died 1594, pupil of Titian, imitator of Michelangelo. — The artist's portrait recommending his little son to the doge of Venice seated in an arm-chair. — Knee-piece. — On Ca., h. 3′ 7″, l. 5′ 1″ 6‴.

540. **Granacci,** Francesco. — St. Magdalen standing in a niche. — On W. — Side-piece to no. 533.

541. **Palmegiani** (Palmizzano), Marco (**Marco da Forli**), flourished 1492—1537. — The Virgin enthroned with Child is surrounded by St. Peter, St. Francis, St. Anthony the hermit and St. Paul. — Signed and dated: MCCCCCXIII. — On W., h. 7′ 3″ 6‴, l. 6′ 10″ 6‴.

542. **Verrocchio,** Andrea del, from Florence, 1432—1488. — The three archangels, St. Michael with Adam's-apple, Raphael with the young Tobias and Gabriel with the lily-branch. — On W., h. 4′ 8″, l. 5′ 11″.

543. **Solario,** Antonio (**il Zingaro**). — St. Lewis, Prince Royal of Naples and bishop of Toulouse. — On W. — Side-piece to no. 537.

544. (Copy.) **Vannuchi, A.** (**Andrea del Sarto**), from Florence, 1488—1530, inspired byt he works of Fra Bartolommeo, M. Albertinelli and Raphael. — The Virgin sitting on the ground with the Child and little St. John, behind them two angels. — On W., h. 3′ 9″, l. 2′ 9″.

545. **Albertinelli,** Mariotto, from Florence, 1475 (?)—1520, pupil of Cosimo Rosselli. — The annunciation. St. Sebastian and St. Luce are standing in the niches. — On W., h. 5′ 4″ 6‴, l. 6′ 6″.

546. **By a pupil or imitator of Lionardo da Vinci.** — St. Cecily. — Knee-piece. — On W., h. 3′ 7″, l. 2′ 10″. — (Only the head is antique in this picture.)

547. **Raffaello Santi da Urbino.** — The „Madonna della Tenda", called too: „the holy Virgin at the cross". St. Mary embraces the Infant sitting on her knees and puts her left hand on little St. John. In the background a green curtain. — Round form. — On W., h. 2′ 6″, l. 1′ 7″. — (Painted in 1516?)

548. **Sarto,** Andrea del. — The Virgin kneeling holds before her the Child talking with little St. John whom St. Elizabeth has brought there. On the left two angels. — On W., h. 4′ 2″, l. 3′ 2″. — (Painted for Alessandro Crescenzi 1514—1516. A fine copy is to be found in the Louvre.)

549. **Mantegna,** Andrea, born 1431 near Padua, died 1506 at Mantua, pupil of Franc. Squarzione. — The Madonna enthroned with Child is surrounded by two holy bishops and two holy Franciscan friars. — Signed: $\overset{\frown}{\underset{A}{M.}}$ — On W., h. 1′ 4″ 6‴, l. 1′ 6″ 6‴.

550. (In the manner of) **Vannucci,** Pietro, called **il Perugino,** 1446—1524, pupil of Verrocchio and master of Raphael. — The holy Virgin with the Infant on her knees. — On W., h. 2′ 7″ 9‴, l. 2′.

551. (In the manner of) **Porta,** Baccio dalla, called **Fra Bartolommeo** di S. Marco, born 1469, died 1517 at Florence.

— The Virgin with the Child is sitting before a green curtain. Behind her St. Joseph. — On W., h. 2′ 3″, l. 1′ 9″.

552. **Lotto,** Lorenzo, born about 1480 at Venice, painted still in 1554 at Loreto, imitator of Bellini and Giorgione. — Mystic marriage of St. Catherine with the infant Jesus, at her side St. Joseph. — Signed. — On W., h. 2′ 2″, l. 2′ 9″ 6‴.

553. **Credi,** Lorenzo di, from Florence, 1459—1537, pupil of Verrocchio. — The Virgin adores the Child lying on the ground, an angel holds little St. John by the hand. In the background St. Joseph is sleeping. — Round form. — On W., h. and l. 3′.

554. **Lippi,** Fra Filippo, Carme, born at Florence about 1412, died 1469 at Spoleto. — The annunciation. The Virgin standing in a magnificent piilared portico receives the message of the angel kneeling before her. An other angel is to see under the door. — A tempera. — On W., h. 6′ 2″ 8‴, l. 5′ 9″.

555. **Filipepi,** Alessandro (**Sandro Botticelli**), from Florence, 1447—1515, pupil of his god-father Botticelli and Fra Filippo Lippi. — The dead Christ lying on the knees of his mother who is fainting and sustained by St. John is wept over by the holy women, beside St. Peter, St. Paul and St. Jerom. — On W., h. 4′ 3″ 8‴, l. 6′ 5″.

556. **Ghirlandajo,** Domenico. — St. Catherine of Siena with book and crucifix standing in a niche. — On W., h. 6′ 6″, l. 1′ 10″. — See no. 557.

557. **Ghirlandajo,** Domenico. — The holy Virgin surrounded by a glory is worshipped by St. Michael and St. Dominick on the other hand by the two St. John. — On W., h. 6′ 11″, l. 6′ 2″ 6‴.

This middle-picture formed formerly with its two wing-paintings (no. 556 and 558) the fore-side of the high-altar in the church of Santa Maria Novella at Florence.

558. **Ghirlandajo,** Domenico. — St. Laurentius dressed as a deacon with the grate is standing in a niche. — On W., h. 6′ 6″, l. 1′ 10″. — See no. 557.

559. **School of Giovanni Bellini.** — The Virgin with the Child and the donor; St. John the Bapt. and St. Sebastian beside them. — Half-figg. — On W., h. 2′ 1″, l. 3′ 2″ 6‴.

560. **Beccafumi,** Domenico, from Siena, 1486—1551, formed by the works of Perugino, Raffaello and Michelangelo. — The Virgin kneels before the Child lying on the ground with a lamb, in the background little St. John, aside St. Joseph. — Round form. — On W., h. and l. 3′ 6″.

561. **Vannucci, (il Perugino.)** — The holy Virgin between two angels is appearing to St. Bernard sitting before his pulpit in an open portico. St. Bartholomew and a young saint stand behind him. — On W., h. 5′ 4″, l. 5′ 3″ 6‴.

Formerly it was in the chapel Nasi in the church of the St. Spirit at Florence.

562. **By a Florentine artist** of the XVth century. — The Virgin and Child enthroned; on the right St. Laurence, St. Anthony and St. Julianus, on the left St. Luce, St. Cyriacus and St. John Gualbertus. — Dated: MCCCCLVIII. — A tempera, on W. and gilt ground, h. 5′ 1″ 6‴, l. 5′ 1″.

563. **Lippi,** Filippo (**Filippino**), from Florence, 1460—1505, pupil of Sandro Botticelli. — Jesus Christ with his five cicatrices is appearing to the Virgin. Both are kneeling opposite to each other. At the top God-Father, on both sides St. Mary and Gabriel. — On W., h. 4′ 10″ 5‴, l. 4′ 7″.

On the gradation: The body of Christ in the tomb held upright by an angel, on the right St. Francis, St. Augustin and St. Dominick, on the left St. Celestine, St. Monica and St. Clara. — On W., h. 11′ 6″, l. 4′ 7″ 9‴.

This picture (painted in 1495) proceeds from the barefooted friars at Palco in the neighbourhood of Prato.

564. (School of) **Vinci,** Lionardo da, born 1452 not far from Florence, died 1519 in the castle of Cloux near Amboise in France, pupil of Verrocchio. — The holy Virgin sitting in an open grotto embraces the Infant lying on her cloak. — On W., h. 2′ 2″ 6‴, l. 1′ 7″ 2‴.

575. (Probably.) **Luini,** Bernardino, born at Luino about 1460, lived still 1530 at Mailand, followed Lionardo da Vinci. — St. Catherine with a palm-branch in her hand. — On W., h. 2′ 3″ 10‴, l. 1′ 7″ 3‴.

566. **By a Lombardian artist** of the XVII^th^ century. — St. Magdalen repentant. — Half-fig. — On Ca., h. 2′ 4″ 5‴, l. 1′ 9″ 4‴.

567. **Trevisani,** Francesco, born 1656, died 1746 at Rome imitator of C. Maratti. — The archangel Michael precipitates the Satan and his partners. — On Ca., 3′ 6″ 6‴, l. 4′ 8″ 7‴.

568. **Gabbiani,** Ant. Domen., from Florence, 1652—1726. — St. Francis of Assisi sustained by an angel receives the cicatrices. At the top the Infant winged like a Seraph. — On Ca., h. 7′ 9″ 2‴, l. 5′ 4″ 6‴.

569. **Giordano,** L. (**Luca Fa presto.**) — Jesus Christ conversing with the Samaritan woman at the well. — On Ca., h. 7′ 9″ 3‴, l. 5′ 4″ 6‴.

570. **Giordano,** L. (**Luca Fa presto.**) — Jesus Christ in the desert is tempted with stones by Satan from under whose raiment flames are coming forth. — Side-piece to no. 569. — On Ca.

571. **Gabbiani,** Ant. Domen. — St. Peter of Alcantara is created with fresh water by the Saviour. In the background St. Theresa with whom he had dined and a nun. — On Ca., h. 3′ 4″ 3‴, l. 4′ 10″.

572. **Luti,** Benedetto, born 1666 at Florence, died 1724 at Rome, pupil of Gabbiani. — St. Charles Borromeo administers the extreme unction to the persons sick of the plague. — Signed and dated: 1713. — On Ca., h. 3′ 4‴, l. 4′ 10″ 8‴.

573. (Attributed to) **Barbieri** (**Guercino da Cento.**) — The child Jesus represented as Saviour of the world blessing, with the globe. — Half-fig. — On Ca., h. 2′, l. 1′ 8″.

574. **Tisio,** Benvenuto (**da Garofalo**), 1481—1550, died at Ferrara, pupil of Lor. Costa and of Raphael. — TheVirgin with the Child is seated in the midst of a landscape, beside them St. Michael and St. John Bapt. — On Ca., h. 1′ 11″ 9‴, l. 1′ 9″ 9‴.

575. **Raibolini,** Fr. (**Francesco Francia**), from Bologna, 1450—1517, pupil of Marco Zoppo. — The holy Virgin holds the Infant upright upon a table covered with a gold-embroidered carpet. The Infant has a gold-finch in his hands. Behind two angels. — Half-fig. — On W., h. 2′, l. 1′ 6″.

576. **A copy after A. del Sarto.** — St. Joseph; bust. — On paper, h. 1′ 10″, l. 1′ 5″. — (Is taken from an original picture possessed by the count Berchem at Munich.)

577. **Raibolini, Fr.** (**Francesco Francia.**) — The holy Virgin bows her knees in adoration before the divine Child lying on the ground in a rose-hedge and holding an apple in his left hand. — Signed. — On W., h. 5′ 7″, l. 4′.

578. (Attributed to) **Palma,** Giacomo (**il Vecchio**), 1475—1528, died at Venice, following the manner of Giov. Bellini, Giorgione and Titian. — St. Jerom sitting in a pillared portico is about to write in a book lying on his left leg; the lion aside. — On W., h. 5′ 8″ 6‴, l. 4′ 1″ 3‴.

579. **Luciani,** Sebastiano, called **Fra** or **Sebastian del Piombo,** born 1485 at Venice, died 1547 at Rome, pupil of Giov. Bellini and Giorgione (since 1512), of Raphael and Michelangelo. — St. Nicholas with the crosier reads in a book, beside him St. John the Bapt. and St. Philip. — Signed and dated: MDXXX. — On W., h. 6′ 8″ 2‴, l. 4′ 5″.

580. (Copy?) **Allegri,** Ant. (**Correggio.**) — The holy Virgin with the Infant seated on clouds in a glory makes her appearance to the donor imploring her interceded by St. James and St. Jerom. — On W., h. 6′ 6″ 6‴, l. 4′ 5‴.

581. **Francucci** (**Innocenzo da Imola**), 1494—1550, died at Bologna, pupil of Francia, later imitator of Raphael. — The holy Virgin with the Infant in a glory appears to St. Petronius and to St. Clara, on the other side to St. Francis and St. Sebastian. In the fore-ground the donor and a nun. — On W., h. 3′ 11″ 9‴, l. 7′ 1″ 6‴.

582. **Barbarelli,** G. (**Giorgione.**) — A German's portrait with a fox-skin on his back, member of the family of Fugger who was one of the most famous merchants of the German cloth-shop (Fondaco) at Venice. — On W., h. 2′ 2″, l. 1′ 8″.

582 a. (Copy.) **Raffaello Santi da Urbino.** — St. Cecily standing in a landscape, is holding in her hands a little organ. — On Ca., h. 4′ 8″ 3‴, l. 2′ 9″.

It is a later copy of St. Cecily's figure from the renowed original picture from Raphael in the Pinakothek at Bologna.

583. (Attributed to) **Moroni,** Giov. Batista, 1510—1578, pupil of Moretto da Brescia. — Bust of a woman wrapped in fur. — On Ca., 1′ 10″, l. 1′ 7″ 8‴.

584. **Torbido,** Francesco, called **il Moro,** from Verona, 1500—1581 (?), pupil of Giorgione. — The artist's portrait with a rose in his hand. — Signed and dated: MCCCCCXVI. — On Ca., h. 1′ 11″, l. 1′ 7″ 6‴.

585. **Raffaello Santi da Urbino.** — Bust of Bindo Altoviti with a black cap and long fair hair, gazing over his right shoulder towards the beholder. — On W., h. 1′ 10″, l. 1′ 4″ 6‴.

Formerly it was thought to be Raphael's portrait.

586. **Luini,** Bernardino. — The holy Virgin nurses the Child holding a gold-finch in his hand. — On W., h. 2′ 4″ 9‴, l. 1′ 10″ 9‴.

587. **Vecellio, Tiziano.** — The holy Virgin is seated in a landscape with the Infant who tries to look at little St. John; on the right the donor. — On Ca., h. 2′ 3″ 8‴, l. 2′ 10″.

588. **Palma,** Giacomo, **il Vecchio.** — The holy Virgin sitting before a colonnade with the Infant who presents a garland of roses to St. Roche; St. Magdalen is kneeling there. — On W., h. 2′ 1″, l. 2′ 10″.

589. **Ponte,** Giacomo da (**il Bassano**). — The holy Virgin enthroned with the Infant, beside them St. Anthony the hermit and St. Augustin. — On Ca., h. 5′ 10″ 6‴, l. 3′ 8″ 9‴.

590. **Vannucci,** Pietro (**il Perugino**). — The Virgin adores the Child lying on the ground, St. John the Ev. and St. Nicholas are standing aside. — On W., h. 6′ 3″ 2‴, l. 4′ 10″.

591. **Vecellio, Tiziano.** — In an evening-landscape is sitting the holy Virgin before a building with the Infant who catches with his right hand the seam of her gown. — Signed. — On Ca., h. 5′ 3″ 2‴, l. 4′ 1″.

592. (?) **Pippi de Giannuzzi,** G., called **Giulio Romano,** born 1492 at Rome, died 1546 at Mantua, pupil of Raphael. — St. John the Bapt. as a youth is sitting in a rocky desert near a source holding a cup filled with water and the crucifix. — On W., h. 5′ 11″, l. 4′.

Executed after „St. John" painted by Raphael, 1518—20, for the cardinal Colonna and now to find in the „Tribune" of Florence.

Second Part.

Description of the pictures in the twenty three cabinets lying on the north-side of the edifice.

First cabinet.

First school of Cologne or the lower Rhine.

(c. 1360—1460.)

The smaller numbers in parentheses mark the succession of the pictures in the cabinets in conformity with the numbers of the small tablets fixed on the frames.

593. (1.) **School of master William** of Cologne about 1380—1400. — The apostles Philip, Matthew and James minor with St. Benedict the abbot are standing under a Gothic tabernacle. — On W., gilt gr., h. 6′ 2″ 6‴, l. 4′ 7″ 6‴. — B. S.

No. 1—9 and no. 17. proceed from an altar-shrine in the church of the benedictines at Heisterbach near Bonn.

594. (2.) **By the same.** — The apostles Bartholomew, Simon and Matthew with St. Bernard the abbot. — On W., gilt gr., h. 6′ 2″ 6‴, l. 4′ 7″ 6‴. — B. B.

595. (3.) **By the same.** — The annunciation. Gabriel in the gown of a priest kneeling before the Virgin, on high God-Father. — On W., gilt gr., h. 3′ 1″, l. 2′ 4″.

596. (4.) **By the same.** — The visitation. St. Elizabeth receives the holy Virgin before her house. — On W., gilt gr., h. 2′ 9″, l. 1′ 8″.

597. (5.) **By the same.** — The holy birth. The Virgin adores the Child lying on the ground. — On W., gilt ground, h. 3′ 1″, l. 2′ 4″. — B. S.

598. (6.) **By the same.** — The adoration of the Magi; the eldest of them presenting to the Child a little chest filled with gold-coins. — On W., gilt gr., h. 3′ 1″, l. 2′ 4″. — B. S.

599. (7.) **By the same.** — Jesus Christ showing to St. Thomas the cicatrice of his right hand. — On W., gilt gr., h. 3′ 1″, l. 2′ 4″. — B. S.

600. (8.) **By the same.** — Whitsuntide. The holy Virgin is sitting in the midst of the apostles. — On W., gilt gr., h. 3′ 1″, l. 2′ 4″. — B. S.

601. (9.) **By the same.** — The death of the Virgin. St. John holds the candle, St. Peter the sprinkle. At the top Christ with the soul of the Virgin. — Black ground with golden figg., h. 3′ 1″, l. 2′ 4″. — B. S.

602. (10.) **By the same** but by a weaker hand. — The apostles Philip, Matthew and James minor. — On W., gilt gr., h. 4′ 3″, l. 2′ 5″. — B. S.

No. 10, 11 and 12 proceed from the church of St. Laurence at Cologne.

603. (11.) **By the same artist** as no. 10. — Christ crucified, on his right the Virgin with St. John the Ev., St. Peter and St. James major, on his left St. Andrew, St. Thomas and St. Bartholomew. — Middle-picture to no. 10 and 12. — On W., gilt gr., h. 4′ 3″, l. 5′ 1″. — B. S.

604. (12.) **By the same.** — The apostles Simon, Judas Thaddeus and St. Matthew. — On W., gilt gr., h. 4′ 2″, l. 2′ 4″ 6‴. — B. S.

605. (13.) **School of Stephen Lochner** of Cologne, about 1450—1460, with reminiscences of master William. — St. Anthony the hermit, the pope St. Cornelius (with the goblet for the chrysam) and St. Magdalen; at the bottom the donor. — On W., h. 3′ 8″ 6‴, l. 2′ 5″ 6‴. — B. S.

No. 13 and 14 are the out-side pictures of the wing-paintings at an altar-shrine founded by the family Muschel-Metternich in the church of St. Laurence at Cologne.

606. (14.) **By the same.** — St. Catharine, St. Hubert and St. Quirinus, at the bottom the donor. — On W., dark gr. — B. S.

607. (15.) **William of Cologne,** most likely identical with **William of Herle** (a village near Cologne) mentioned in the time from 1358—1372. — St. Veronica with the handkerchief on which is painted the dolorous face of our Saviour crowned with thorns. Underneath are three little angels at each side. — A tempera on W., gilt gr., h. 2′ 6″, l. 1′ 7″. — B. S.

608. (16.) **By an older or weaker contemporary** of master William of Cologne. — The Virgin enthroned with the Child

who plays on the guitar presented to him by an angel; St. Catharine and St. Barbara standing aside, St. Agnes and St. Apollonia sitting on the turf in the fore-ground. Angels making music mount to the throne, two others hold a magnificent crown over the head of the Virgin. — Round form, gilt gr., h. and l. 2′ 6″. — B. S.

Second cabinet.

School of Cologne or of the lower Rhine influenced by the art of Flanders. From c. 1460 till c. 1520.

609. (17.) **School of Master William** of Cologne. — Christ in the Garden. — See no. 1. — On W., gilt gr., h. 3′ 1″ l. 2′ 4″. — B. S.

610. (18.) **Master of the twelve apostles,** reminding of Rogier's manner, school of Cologne. — The apostles Andrew, Matthew and James minor. — On W., gilt gr., h. 3′ 9″, l. 2′ 8″ 6‴. — B. S.

611. (19.) **By the same.** — John the Bapt. and John the Ev.; at one side are standing Thomas and Bartholomew, at the other Matthew and Peter. — Middle-picture to. no. 18 and 20. — On W., gilt gr., h. 3′ 9″, l. 4′. — B. S.

612. (20.) **By the same.** — The apostles Paul, Simon and Philip. — On W., gilt gr. — See no. 18 and 19.

613. (21.) **Master of the Passion of Lyversberg,** 1463—80 *). — Joachim and Anne meet at the golden gate. Joachim is to be seen besides with the shepherds and in conversation with the angel. — On W., gilt gr., h. 2′ 8″, l. 3′ 5″. — B. S.

No. 21—26 are of the same size and painted on wood with gilt-ground, they proceed from St. Ursula's at Cologne.

614. (22.) **By the same.** — The holy Virgin ascends the stairs of the temple in the presence of Joachim, of Anne and many relations. — B. S.

615. (23.) **By the same.** — The wedding of the holy Virgin and St. Joseph. — B. S.

---

*) This appellation of the master proceeds from the eight pictures of the Passion, once in the possession of James Lyversberg, at present in the museum of Cologne.

616. (24.) **By the same.** — The annunciation. Angels hold the golden curtain above which God-Father is to be seen. — B. S.

617. (25.) **By the same.** — St. Mary's visit to Elizabeth. — B. S.

618. (26.) **By the same.** — The ascension of the holy Virgin. Jesus Christ receives her at heaven. Underneath the apostles round the Gothic sarcophagus. — B. S.

619. (27.) **Burgkmair,** Hans. — St. Liborius and St. Eustace. — On W., h. 3′ 7″ 5‴, l. 1′ 9″ 6‴.

620. (20.) Manner of the **master of the Passion of Lyversberg.** — St. Cunibert and St. Jerom as a cardinal. — On W., gilt gr., h. 2′ 5″ 6‴, l. 1′ 8″ 6‴. — B. S.

621. (29.) **Artist of Cologne.** — The adoration of the Magi in the ruins of a wall, angels are spreading a canopy over this group. — On W., gilt gr., h. 3′ 6″, l. 2′ 10″. — B. S.

622. (30.) **Cologne artist** reminding of the master of the twelve apostles. (See no. 18—20.) — Christ crucified. The holy Virgin surrounded by St. Ursula and her maids, St. John the Ev. and St. Gereon. The donor kneels beside the cross. — On W., gilt gr., h. 2′ 9″, l. 3′ 2″. — B. S.

It proceeds from the chapel of the canon Bernard de Reyda († 1466) of Cologne.

623. (31.) Manner of the **master of the passion of Lyversberg,** from the year 1473. — The Virgin mounting the stairs of the temple where the high-priest is waiting for her; Joachim with Anne, Zachary with Elizabeth and some spectators are present. — On W., gilt gr., h. 2′ 10″, l. 2′ 5″. — B. S.

No. 31 and 32 are the fragments of two larger wing-paintings of an altar. The abbot John of Mechlim a clergyman at Cologne caused them to be painted in 1473.

624. (32.) **By the same.** — The death of the Virgin. St. Peter holds the sprinkle, St. James the candle. St. John looks after the transformed soul of the Virgin ascending on the crescent. — On W., gilt gr. — B. S.

625. (33.) **Cologne artist** influenced by the art of Van Eyck. — The coronation of the holy Virgin by God-Father and the Saviour. Underneath the founders, husband and wife. — On W., gilt gr., h. 3′ 3″ 6‴, l. 4′ 5″ 6‴. — B. S.

626. (34.) **Schühlein,** Hans. — The bishop Servatius talking with a boy who leans against the knees of a woman reading in a book. — Side-piece to no. 11 and 13 in the first saloon. — On W., gilt gr., h. 2′ 6″, l. 1′ 9″. — B. S.

Third cabinet.

Flemish artist's of Van Eyck's school and the Cologne school. c. 1430—1530.

627. (35.) **Weyden,** Rogier van der, the elder, born 1399 or 1400 at Tournay died 1464 at Brussels, founder of a school in Brussels. — The annunciation. Gabriel in a white cloak falls down before the holy Virgin kneeling. — On Wood, h. 4′ 4″, l. 2′ 3″. — B. S.

The shrine tripartite (no. 35, 36, 37) proceeds from St. Columba's at Cologne.

628. (36.) **By the same.** — The adoration of the Sages in the ruins of a Roman thatched temple. In the background a landscape with a Flemish town. — Middle-picture of no. 35 and 37. — On w., h. 4′ 4″, l. 4′ 10″. — B. S.

629. (37.) **By the same.** — The presentation in the temple. Simeon receives kneeling the Infant from the holy Virgin; behind them the old prophetess Hannah, St. Joseph and a woman with doves. — On W. — See no. 35 and 36. — B. S.

630. (38.) The **Cologne artist** of „**St. Bartholomew** des Boiserées“ or of „St. Thomas of Lyversberg“, about 1500—1525. — St. Christiana with the mill-stone and two arrows; St. James minor with the club and a book, before golden curtains. — On W., h. 4′, l. 2′ 3″. — B. S.

No. 38, 39, 40 formed formerly a shrine tripartite in St. Columba's at Cologne.

631. (39.) **By the same.** — St. Bartholomew, on his right St. Agnes reading in a breviary, on his left St. Cecily playing on

a hand-organ. — Middle-picture of no. 38 and 40. — On Wood, h. 4′, l, 5′ 1″ 6‴. — B. S.

632. (40.) **By the same.** — St. John the Ev. and St. Margaret the dragon at their feet. — On W. — See no. 38 and 39. — B. S.

633. (41.) **Gossaert,** Jan, called **John of Maubeuge.** — Jupiter changing in a gold-rain descends to Danaë daughter of Acrisius king of Argos and Eurydice. — Signed and dated: 1527. — On W., h. 3′ 6″, l. 2′ 1″ 6‴.

634. (42.) **Weyden,** Rogier van der, the elder. — St. Lucas taking the portrait of the holy Virgin seated in an open portico under a magnificent canopy, she nurses the Child and is lost in his sight. In the back-ground a little flower-garden and a landscape with a sparkling river. — On W., h. 4′ 4″, l. 3′ 5″ 6‴. — B. S.

It proceeds from a chapel of the corporation of painters at Brussels.

635. (43.) **Goes,** Hughe van der, born at Gant where he lived from 1466, died 1482 in the convent of Roodenklooster near Brussels. — The annunciation. The angel in a sacerdotal habit is kneeling before the holy Virgin standing upright. — On W., h. 3′ 8″, l. 3′ 5″. — B. S.

This fine picture has much of Rogier's manner whose pupil Hughe of Goes seems to have been.

Fourth cabinet.

Artists of the Netherlands and of Cologne following the school of Van Eyck and of Quentin Metsys, then of others who had felt the influence of the Italian art (c. 1460—1560).

636. (44.) **Stuerbout** (Bout Bouts), Dierick (Thierry), born 1410 (?) at Haarlem, died 1475 at Louvain, probably a pupil of Rogier and founder of the school of Louvain. — The Israelites gather manna at sun-rise in a rocky landscape; at the top God-Father. — On W., h. 2′ 9″, l. 2′ 2″ 6‴. — B. S.

This picture, no. 55 and two others out of the gallery of Berlin formed formerly the wing-paintings of a screen tripartite, the middle-picture of which: „the holy communion" is still to be found in the church of St. Peter at Louvain.

637. (45). **Artist of the lower Rhine** (of Cologne). — St. John the Ev.; St. John the Bapt. and St. Bartholomew standing beside

him. — On W. — B. S. — (No. 45 and 56 are the wing-paintings of no. 32 in the first saloon.)

638. (46.) **Flemish** (or **Cologne?**) **artist** at the end of the XV^th^ century. — The Virgin is sitting with the Child in a hedge of roses and irises surrounded by four angels making music. — See no. 53. — On W., h. 1′ 4″, l. 11″ 6‴.

639. (47.) (?) **Mostaert**, Jan, from Haarlem, 1474—1555 (1556). — The gifts of the Magi. Two shepherds are looking through the windows. — On W., h. 1′ 5″, l. 1′ 1″.

An exquisite picture of the school of Van Eyck in its later development, reminding partly of the Italian influence, partly of the picture in the cathedral of Cologne.

640. (48.) **Memlinc**, Hans, born about 1430 in Guelderland, died 1495 at Brussels where he established a school; probably pupil of Rogier. — St. John the Bapt. is standing in a rocky valley richly decorated with herbs through which in the background a river is flowing; near a source a halcyon as a good-fortune teller, a lizard and a serpent the symbols of prediction and redemption. — On W., h. 1′ 11″, l. 10″. — B. S.

No. 48, 49 and 50 formed formerly a winged altar-shrine painted for the house-chapel of the family of Snoy at Malines.

641. (49.) **By the same.** — The adoration of the Magi in the ruins of a temple. Behind them is standing the woman who according to the legend was fetched from Bethlehem to take care of the Child. — Middle-picture of no. 48 and 50. — On W., h. 1′ 11″, l. 1′ 11″. — B. S.

642. (50.) **By the same.** — St. Christopher carries the blessing infant on his shoulders across a river gilt by the rising sun whilst the hermit standing on the high rocky shore lights him. In the distance the sea. — On W. — See no. 48 and 49. — B. S.

643. (51.) (Ancient copy) **Eyck**, Jan van, born between 1382—1385 at Maeseyck, died 1440 at Bruges, pupil of his brother Hubert and head of the Flemish school. — A Christ's head. — On W., h. 1′ 9″ 6‴, l. 1′ 1″ 9‴. — B. S. — (The original is at Berlin and dated: 1438.)

644. (52.) **In the manner of Quentin Metsys.** — The Saviour's head crowned with thorns in a light-blue cloak. — On W., gilt ground, h. 1′ 1″ 6‴, l. 9″ 9‴. — (Similar pictures are to be found in Antwerp, in Paris and in Venice [procuratie nuove].)

645. (53.) **Flemish** (or **Cologne?**) **artist** at the end of the XV^th^ century. — St. George with the donor kneeling before him. — The other wing-painting to no. 46. — On W.

646. (54.) **In the manner of Memlinc.** — Rest on the flight to Egypt. The Virgin is seated with the Child in a landscape, St. Joseph near a steep rock beats down nuts from a tree with his staff. — On W., h. 1′ 6″, l. 1′ 6″. — B. S.

647. (55.) **Stuerbout** (Bouts) Dierick. — Melchisedek the old priest-king of Salem presents bread and wine to Abraham. — See no. 44. — On W., h. 2′ 9″, l. 2′ 2″ 6‴. — B. S.

648. (56.) **Artist of the lower Rhine.** — St. Christiana, St. Magdalen and St. Barbara aside. — See no. 45. — On W., h. 3′ 2″, l. 2′ 10″ 6‴. — S. S.

649. (57.) **By a pupil or a imitator of Albrecht Dürer.** — The holy family. The Virgin sitting near St. Anne presents the Child to her. In the background St. Joseph and Joachim. — On W., h. 2′ 3″, l. 1′ 8″ 7‴.

650. (58.) **Stuerbout** (Bouts), Dierick. — Christ made a prisoner. Judas kisses him coming from behind, a member of the Synedrium seizes him by the chest. St. Peter cuts off the Malchus's ear; St. John and St. James are flying from the place of treason. In the background Jesus is led before Pilate. — On W., h. 3′ 3″ 3‴, l. 2′ 1″ 4‴.

651. (59.) **(Attributed to) Orley,** Barend (Bernard) van, from Brussels, 1471—1541, in later time imitator of Raphael and Michelangelo. — St. Norbert in a church-portico refutes from the pulpit a heretic in presence of many witnesses. — On W., h. 3′, l. 2′ 1″ 6‴. — B. S.

652. (60) **Swart,** Hans (**Swart of Groningen**), 1469—1535, formed in Italy by the Venetians. — The adoration of the Magi, with the view of a town in the background. — On Wood, h. 3′, l. 2′ 5″ 6‴. — B. S.

653. (61.) **Artist of Westphalia** (or rather of the lower Rhine) congenial with the master of the passion of Lyversberg. — The Saviour in a purple-mantle holding the crystal globe in his hand. — Half-fig. — On W., gilt gr., h. 1′ 7″, l. 1′ 1′ 6‴.

654. (62.) **Cologne artist** reminding of the master of the passion of Lyversberg. — St. James with the sword and the book. On W., h. 3′ 2″ 6‴, l. 11″ 6‴. — B. S.

655. (63.) **Memlinc**, Hans. — The seven joys of the holy Virgin. The town of Jerusalem is to be seen in the midst of a great landscape. The adoration of the Magi in the fore-ground, on the left the holy birth, on the right the resurrection and Whitsuntide, in the background the annunciation to the shepherds, the voyage and the return of the Magi by the different valleys of the mountains and their embarkment in a ship. Their visit at Herodes's, the massacre of Bethlehem, the flight to Egypt is also to be seen, besides the holy women at the tomb, the apparition of Christ to the women and disciples, his farewell to his mother and his ascension; the death of the Virgin and her assumption. — On W., h. 2′ 6″, l. 6′. — B. S.

It proceeds from the old chapel of the tanners at Bruges.

656. (64.) (In the manner of) **Patinier** (Patinir), Joachim, born 1490 (1485?) at Bouvignes, died 1524 at Antwerp, following the direction of Van Eyck's school. — Rest in Egypt. In a spring-landscape is seated the Virgin, gazing at the Child and nursing it. St. Joseph returning with food out of a wood. — On W., h. 1′ 10″, l. 1′ 4″ 5‴. — B. S.

657. (65.) **Artist of Rogier's school,** about 1500. — Bust of Jesus Christ crowned with thorns in a cherry-coloured dress, his left hand on his chest, his right hand raised. — On W., dark gr., h. 1′ 9″, l. 1′ 2″ 6‴.

658. (66.) **Artist of the lower Rhine** (or of Westphalia?) in the direction of Van-Eyck in the latter years of the XVth century. — The holy Virgin, St. John and three holy women with the expression of the deepest sorrow. — Half-figg. — On W., h. 1′ 6″, l. 1′ 2″. — B. S.

659. (67.) **By the same artist as no. 61.** — Mater dolorosa. The holy Virgin hiding her head in a white handkerchief. — On W., gilt gr., h. 1′ 7″, l. 1′ 1″ 6‴.

660. (68.) **By the same artist as no. 62.** — St. Anthony the hermit with the staff, the bell and the torch treading on the dragon. — On W., h. 3′ 2″ 6‴, l. 1. — B. S.

Fifth cabinet.

Artists of Cologne by the influence of Rogier and Quentin Metsys; the artist of the Virgin's death, his pupils and successors; Flemish descendants of the later school of Van Eyck (c. 1490—1560).

661. (69.) **Cologne artist of the holy Virgin's death** (see no. 70) **in the beginning of the XVIth century.** — St. George and the bishop St. Nicasius (with the half-head); the two donors of the family Hacquenay are kneeling. — On W., h. 4′ 1″ 6‴, l. 2′ 3″ 6‴. — B. S.

The two wing-paintings no. 69 and 71 with the middle-picture no. 70 were formerly in St. Mary's church on the Capitol of Cologne.

662. (70.) **Artist of the holy Virgin's death.** — The holy Virgin expiring surrounded by the apostles. St. John seizing the candle that her chilled hand is not able to hold any longer; St. Peter in pluvial with the sprinkle, the two St. James presenting the holy water. — Nearly half-length figg. — On W., h. 3′ 1″, l. 4′ 8″ 6‴. — See no. 69 and 71. — B. S.

663. (71.) **Artist of the holy Virgin's death.** — St. Christiana and St. Gudula (holding a lantern) and two women from the families of Merle and of Hardenrath. — See no. 69 and 70. — On W., h. 4′ 1″ 6‴, l. 2′ 3″ 6‴. — B. S.

664. (72.) **Bruyn,** Bartholomew, from Cologne, flourished 1520—1560, founder of a large school. — St. Benedict with the abbot-staff reading in a book. Background: a carpet before some architecture. — On W., h. 2′ 4″, l. 9′ 6‴. — B. S.

No. 72, 73, 74 and 75 belonged to an altar-shrine in the church of St. Barbara at Cologne.

665. (73.) **By the same.** — St. Catharine with the founder. Background: a landscape with the martyrdom of the Saint. — On W., h. 2′ 4″, l. 9″ 9‴. — B. S.

666. (74.) **By the same.** — St. Maurice in full armour with shield and banner. — On W., h. 2′ 4″, l. 9″ 9‴. — B. S.

667. (75.) **By the same.** — St. Barbara with the foundress. Background: a landscape. — On W., h. 2′ 4″, l. 9″ 9‴. — B. S.

668. (76.) **Melem,** Hans van, born 1493 at Cologne, flourished in 1530. — St. John the Ev. with the cup standing upright. — On W., h. 2′ 8″ 6‴, l. 10″ 6‴. — B. S.

669. (77.) **Melem,** Hans van. — St. Agnes. — Side-piece to no. 76. — On W. — B. S.

670. (78) **Melem,** Hans van. — Christ crucified, the holy Virgin praying, St. Peter with three keys; St. John the Ev. and St. Barbara are beside; St. Magdalen embraces the holy cross. — On W., h. 2′ 11″, l. 2′ 3″. — B. S.

Formerly it formed the middle-picture of a shrine tripartite in the Carthusian-church of Cologne, its wing-paintings are the no. 79, 80, 81 and 82.

671. (79.) **By the same.** — A holy bishop (Lambert, bishop of Tongres?) with the foundress. — Background: a landscape. — On W., h. 3′, l. 11″ 6‴. — B. S.

672. (80.) **By the same.** — The emperor St. Henry standing in a niche. — The separated reverse of no. 79. — On W. — B. S.

673. (81.) **By the same.** — St. Agnes with the foundress. Background: a landscape. — On W., h. 2′ 11″, l. 11″ 6‴. — B. S.

674. (82.) **By the same.** — St. Helena standing in a niche. — The separated reverse of no. 81. — On W. — B. S.

675. (83.) **Bruyn,** Bartholomew. — St. Cunibert standing in a niche. — The separated reverse of no. 112, cab. VI. — On W., h. 3′ 6″, l. 1′. — B. S.

No. 83, 84, 112 and 114 belonged with their middle-picture no. 113 to an altar-shrine in the church of St. Cunibert at Cologne.

676. 84.) **By the same.** — St. Suibert holding the cross and a star stands in a niche. — The separated reverse of no. 114 cab. VI. — On W., h. 3′ 6″, l. 1′. — B. S.

677. (85.) **An ancient copy after Quentin Metsys.** — St. Jerom sitting in his room points with his left hand to a death's head. — Half-fig. — On W., h. 3′ 2″ 6‴, l. 2′ 8″ 4‴.

The original painted by Quentin Metsys is supposed to be in the collection of the count d'Arrache at Turin.

678. (86). (Attributed to) **Orley,** Bernard van. — All the holy relation. The Virgin sitting on a throne with the Child beside her mother Anne surrounded by Joseph and Joachim, Alpheus with Mary daughter of Cleopas and their four sons: Simon and Judah, James min. and Barnabas, on the other side are to see Zabadeus with Mary Salome and their two sons James maj. and John the Ev. — On W., h. 1′ 8″ 6‴, l. 1′ 3″. — B. S.

679. (87.) **Master of the lower Rhine** at the end of the XVth century. — The Virgin sitting under a canopy with the Child to whom St. Margaret presents an apple, on the other side St. Dorothy reading, in the background a multitude of angels making music. — On W., h. 1′ 8″ 6‴, l. 1′ 3″. — B. S.

680. (88.) **Melem,** Hans van. — The artist's portrait wrapped in fur with a black cap. — On W. — B. S.

681. (89.) **Bles** (Blesse), Herri (Henry) met de, born 1480 at Dinant, died about 1550, imitator of Rogier and Memlinc. — The annunciation. In a portico of rich architecture in the style of the Gothic renaissance the Virgin is kneeling before her prayer-desk whilst the angel appears in the door saluting her. — On W., h. 2′ 3″ 4‴, l. 1′ 9″.

682. (90.) **School of the lower Germany** about 1500. — Christ fallen down under the burden of the cross and assisted by Simon to carry it seizes the handkerchief presented to him by Veronica. — On W., h. 3′ 4″, l. 1′ 9″ 6‴. — B. S.

683. (91.) **Bles** (Blesse), Herri met de. — The adoration of the kings arriving with numerous suites in three processions from different sides. — Signed. — On W., h. 2′ 3″ 6‴, l. 2′.

684. (92). **Bruyn,** Bartholomew. — Portrait of a learned man dressed in black. In the background behind a green curtain a skeleton is to be seen. — On W., h. 1′ 6″, l. 10″. — B. S.

685. (93.) **(In the manner of) Patinier, Joachim.** — The flight into Egypt. St. Joseph leads the ass upon which the Virgin is sitting with the Infant. — On W., h. 2′ 1″, l. 1′ 6″. — B. S.

686. (94.) **School of Bartholomew Bruyn.** — Christ crucified, aside the holy Virgin, St. John and St. Magdalen, angels collect the blood in cups. — On W., h. 2′ 5″, l. 1′ 9″. — B. S.

Sixth cabinet.

Artists of the Netherlands and of the lower Rhine, who, proceeding from the schools of Van Eyck and Quentin Metsys have felt the influence of the Italian art (c. 1490—1590).

687. (95.) **Bruyn,** Barth. — The emperor St. Henry and St. Helena with the founder and his four sons. Background: a landscape. — On W., h. 3′ 5″, l. 2′ 5″ 6‴. — B. S.

No. 95 and 96 are the wing-paintings of a shrine tripartite in the church of St. John the Bapt. at Cologne. Its middle-picture: „the bearing of the cross“ is to be found in the royal gallery at Nurembergh.

688. (96.) **By the same.** — St. John the Ev., St. Catherine and the foundress with her four daughters. — On W. — B. S.

689. (97.) **Dutch artist** of the first quarter of the XVIth century influenced by the art of Stuerbout. -- Christ crucified between the two malefactors surrounded by many soldiers, captains and judges on horseback as well as by holy women and St. John. In the background on the left Jesus Christ descending into the Limbus, on the right the descent from the cross. — Underneath in two pannels the flagellation and the coronation of thorns. — On W., h. 5′ 6″, l. 4′ 8″. — B. S.

It proceeds from a church at Mechlin and without any doubt from an artist of a collection of wood-engravings representing the Passion (See Nagler, Monogramists, IV. no. 29 [1—13]), but which is ascribed with little certainty to James Cornelisz van Oost-Zaanen.

690. (98.) **By an artist of Upper-Germany** at the end of the XVIth century. — Jesus Christ seated on clouds is raised in a celestial glory by the four evangelical animals. — On Wood, h. 2′ 10″ 6‴, l. 2′ 1″ 6‴. — (Painted in imitation of Ezekiel's vision by Raphael.)

691. (99.) **Scheufelin,** Hans. — Christ in the olive-garden. — With monogram and date: 1516. — On W., h. 1′ 6″ 8‴, l. 1′ 3″ 4‴.

692. (100.) **Hemessen** (Hemsen), Jan van. — The Virgin sitting in a landscape with the Infant who speaks with little St. John, Joseph and Elizabeth look on them. — Signed and dated: 1541. — On W., h. 1′ 5″ 2‴, l. 1″.

693. (101.) **Cologne artist** in the manner of the artist of the holy Virgin's death. — The holy birth of Christ adored by the Virgin and several angels in the presence of Joseph and the woman of the legend. (See no. 49.) — On W., h. 4′ 4″, l. 4′ 3″ 6‴. — B. S.

It proceeds from the old abbey of the Benedictines of St. Martin at Cologne.

694. (102.) (Probably.) **Westphalian artist** who has undergone the ideal influence of the Italian art. — The mother of our Saviour in a white head-clout with a blue cloak over it worshipped by a host of angels. — Half-fig. — On W., gilt gr., h. 2′ 7″, l. 1′ 9″. — B. S.

695. (103.) (Probably.) **Bruyn,** Barthol. — St. Catherine reading. — Bust. — On W., h. 1′ 2″ 6‴, l. 11″. — B. S.

696. (104.) **By the same.** — St. Barbara holds a long and beautiful feather in her hand. Bust. — Side-piece to no. 103. — On W. — B. S.

697. (105.) (In the manner of) **Memlinc,** Hans. — St. John the Bapt. is sitting in a landscape near a source pointing at the lamb lying on the grass. In the background a lovely valley with a pond out of which a stag is drinking. — On W., h. 11″ 6‴, l. 9″.

The inscription made with golden letters: H. V. D. GOES 1472 is evidently apocryphal.

698. (106.) **Bruyn,** Barthol. — One of the two holy brothers Ewald who preached the gospel to the pagan Saxons in Westphalia is being slain. — On W., h. 1′ 3″, l. 1′ 1″ 6‴. — B. S.

No. 106, 107, 108, 116, 117, 118 are perhaps painted in the study-room of Bruyn during the last years of his life-time.

699. (107.) **By the same.** — St. Ewald baptizes a woman. — On W. — B. S. — See no. 106.

700. (108.) **By the same.** — St. Ewald heals a demoniac woman. — B. S. — See no. 106.

701. (109.) **By a follower of Van Eyck's school** on the lower Rhine about 1500. — Hugh the abbot of the Carthusian friars with a swan and the founder. — On W., h. 3′ 2″ 6‴, l. 10″. — B. S.

No. 109, 110 and 111 forming a shrine tripartite and proceeding from the Carthusian-church at Cologne are ascribed by Passavant without any sufficient reason to Conrad Fyoll from Frankfort o/M. (1461—76); G. F. Waagen recognized in it the artist of the high-altar of Calcar.

702. (110.) **By the same.** — Christ expiring and held by Joseph of Arimathia lying on the ground near the cross; the Virgin, the other holy women, St. John and Nicodemus are weeping over him. — On W., h. 3′ 3″, l. 2′ 3″. — B. S. — See no. 109.

703. (111.) **By the same.** — St. Catherine with the foundress. In the landscape the martyrdom of the Saint. — On W. — See no. 109. — B. S.

704. (112.) **Bruyn,** Barthol. — St. Stephen with the clerical founder kneeling, in a landscape. — Fore-side of no. 83. — On Wood. — B. S.

705. (113.) **By the same.** — Christ having expired is wept over. In the background the burial. — Middle-piece to the wing-paintings no. 112 and 114, 83 and 84. — On W., h. 3′ 6″ 6‴, l. 2′ 5″ 6″. — B. S.

706. (114.) **By the same.** — St. Gereon with the clerical founder in a landscape. — Fore-side of no. 84. — On W. — B. S.

707. (115.) **Gossaert,** (John of Maubeuge.) — The Virgin is sitting on a stone-bench in a round-arched niche and holding the Infant upright on her knees. — Signed and dated: 1527. — On W. h. 11″ 6‴, l. 9″. — B. S.

708. (116.) **Bruyn, Barthol.** — One of the two St. Ewald is welcomed by the Roman emperor. — See no. 106. — On W. — B. S.

709. (117.) **By the same.** — St. Ewald bids farewell to the emperor. — On W. — B. S. — See no. 106.

710. (118.) **By the same.** — St. Ewald and two women are decapitated. — On W. — B. S. — See no. 106.

711. (119.) **Flemish artist** or rather one of the lower Rhine of Van Eyck's manner at the end of the XV^th^ century. — Under a stone tabernacle in the later Gothic style the Virgin is sitting with the Infant who touches with one hand the apple held by the Virgin and with the other wants to seize the flower presented to him by an angel. — On W., h. 2′ 2″, l. 1′ 7″. — B. S.

Seventh cabinet.

Schools of Upper-Germany (of Franconia, Suabia, Alsace and Saxony) and of Lucas van Leyden. From c. 1460— c. 1560.

(See the supplements too.)

712. (120.) **Dürer,** Albrecht. — Portrait of Oswald Krell („Oswolt Krel"), before a red carpet with the view of a landscape. — Dated: 1499. — On W., h. 1′ 7″, l. 1′ 2″. — W. S.

713. (121.) **Amberger**, Christopher, born 1490 at Amberg, died 1562 (1563?) at Augsburgh, most likely formed by A. Dürer. — St. Trinity. God-Father with the triple crown, stands upon the earth-globe holding in his arms the Saviour nailed to the cross. — On W., h. 2′ 9″ 6‴, l. 1′ 2″ 6‴.

714. (122.) **Zeitblom,** Barthol., born 1440 at Ulm, died there between 1516 and 1521, pupil of M. Schongauer and of H. Schühlein. — St. George in armour, a white banner in his hand. — On W., h. 2′ 2″ 6‴, l. 1′ 6″. — W. S.

715. (123.) **Dürer,** Albrecht. — St. Joachim and St. Joseph. — With (dubious) monogram and dated: 1523. — On W., gilt gr., h. 3′ 6″, l. 1′ 8″. — B. S.

No. 123 and 127 were the inner wing-paintings of a little altar-shrine in the house-chapel of the family of Jabach at Cologne. The outer wings represented Job suffering (Staedel's Institution at Frankfort) and two musicians (Museum of Cologne).

716. (124.) **Dürer,** Albrecht. — The artist's portrait from the front dressed in the „Schaube", the men's festival gown trimmed with fur. His chestnut hair falling on his shoulders, his right hand lying on his chest. — With monogram and date: 1500. — On W., h. 2′ 1″, l. 1′ 6″.

It proceeds from the town-hall at Nurembergh. There are different copies of it.

717. (125.) (Attributed to) **Walch**, James, died at Nurembergh in 1500. — Portrait of the emperor Maximianus I. in imperial costume standing before a carpet. Aside the steep rock called „Martin's wall" upon which the emperor is to be seen in a red hunting-suit and with the hunter's-spear. — On W., h. 2′ 6″, l. 1′ 6″. — B. S.

718. (126.) **Zeitblom**, Barth. — St. Anthony, beside him the pig with the bell. — Side-piece to no. 122. — On W. — W. S.

719. (127.) **Dürer**, Albrecht. — Simeon and the abbot Lazar with crosier and book. — With monogram. — Side-piece to no. 123. — On W., gilt gr. — B. S.

720. (128.) **Dürer**, Albrecht. — Portrait of his father Albrecht Dürer the elder, in a brown furred coat over a black under-dress and in a cap. — With the monogram and the inscription: „1497. I painted this portrait after the stature of my father when he was seventy years old." — On W., h. 1′ 8″, l. 1′ 3″ 6‴. — W. S.

721. (129.) **Amberger**, Christopher. — The Virgin standing as queen of Heaven holds the Infant in her arms. — On W., h. 2′ 9″ 6‴, l. 1′ 2″ 6‴.

722. (130.) **Burgkmair**, Hans. — St. John the Bapt. standing upright. — Dated: 1518. — On W., h. 4′ 6″, l. 1′ 4″ 6‴.

723. (131.) **Burgkmair**, Hans. — St. John the Evangelist. — Side-piece to no. 130. — Signed and dated MDXVIII. — On W.

724. (132.) **Asper**, Hans, from Zurich, 1499—1571, formed after Hans Holbein the younger. — Portrait of Mr. Haller in a black cap, holding in his right hand a rosary of red corals. — On W., h. 1′ 6″, l. 1′ 6‴. — B. S.

725. (133.) **Asper**, Hans. — Portrait of a certain Mr. Weiss. — Painted in 1533. — Ou W., h. 1′ 7″, l. 1′ 1″ 3‴. — B. S.

726. (134.) **Aldegrever**, Henry. — Bust of a man with a brown beard and a red hat. — On W., h. 1′ 2″ 6‴, l. 10″ 9‴.

727. (135.) (Probably) **Asper**, Hans. — A young man's portrait dressed in red with a similar hat, he holds a letter in his hand. — Dated: 1529. — On W., h. 1′ 6″ 6‴, l. 1′ 2″ 6‴. — W. S.

Formerly it was falsely attributed to H. Holbein the younger.

728. (136.) **Burgkmair,** Hans. — Portrait of William IV. duke of Bavaria. At the top: Golden fruit-festoons. — Dated (on the reverse): 1526. — See no. 150. — On W., h. 2′ 1″ 6‴, l. 1′ 5″.

729. (137). (Study-picture?) **Cranach,** Lucas the elder. — Adam and Eve in paradise. — On W., h. 1′ 5″ 6‴, l. 1′ 2″.

730. (138.) **Altorfer,** Albrecht, born 1485, died at Ratisbone in 1538, pupil of Albrecht Dürer. — Susan bathing surprised by the two old men. In the background the lapidation of the condemned in the fore-court of a palace. — With monogram and date: 1526. — On W., h. 2′ 3″ 9‴, l. 1′ 11″.

731. (139) **Dürer,** Albrecht. — Portrait of Michael Wohlgemuth in the age of eighty-two years, master of Albr. Dürer, dressed in a furred coat with a cap of close stuff. — With monogram and date: 1516. — On W., green gr., h. 10″, l. 9″.

The original sketch is to be found in the collection of the archduke Albert at Vienna.

732. (140) **Aldegrever,** Henry. — Bust of a man dressed in black who is occupied with counting some money. — On W., h. 1′ 3″, l. 10″.

733. (141.) **Cranach,** Lucas, the elder. — The busts of Martin Luther and Philip Melanchthon in two compartments. — Signed and dated: 1532. — On W., h. 7″ 1‴, l. 5″ 9‴.

The portrait of John Frederick III. of Saxony is in the same frame. See no. 1356 (764).

734. (142.) **Cranach,** Lucas, the elder. — The Virgin presents a grape to the Infant standing before her upon a cushion whilst Jesus puts a berry into her mouth. Angels are spreading a curtain behind her. — Half-fig. seated. — Signed. — On W., h. 1′ 10″ 6‴, l. 1′ 3″ 8‴. (Painted in 1512.)

735. (143.) (Copy) **Holbein,** Hans, the younger. — Portrait of Bryan Tuke Miles, treasurer of king Henry VIII of England, holding in his left hand an hour-glass almost gone down. Behind a green curtain looks forth a skeleton leaning on a sythe. — Signed: Jo. Holpain. — On W., h. 1′ 4″, l. 1′ 9″.

The other exemplar, (authentic?) of this picture (probably painted in 1527) is to be seen in the gallery of Methuen at Corsham-house in England.

736. (144.) **Cranach,** Lucas, the elder. — Lot drunken and his daughters in a cavern. An evening-landscape with the burning Sodom. — Signed and dated: 1529. — On W., h. 2′, l. 1′ 8″ 5‴. — B. S.

737. (145.) **Schühlein,** Hans. — David with Goliath's head is welcomed by the women of Jerusalem singing and making music. — On W., h. 2′ 4″ 6‴, l. 1′ 5″ 6‴. — B. S.

Formerly it was falsely believed to be a work of Martin Schongauer. The signation: „M. S. 1480" is scratched on it by a later hand.

738. (146.) **Schongauer,** Martin (called „**Martin Schön**" or „handsome Martin"), born about 1420 at Colmar, died here the second February 1499, pupil of Rogier van der Weyden the elder. — Portrait of the artist. Above the inscription: Hipsch Martin Schongaver Maler 1453. — On W., h. 10″ 6‴, l. 7″ 10‴.

Upon a little piece of paper on the back is to be read in Burgkmair's own hand-writing an inscription from which results two nearly irrevocable facts: 1) that Hans Burgkmair was pupil of M. Schongauer in 1488; and 2) that M. Schongauer died at Colmar on the day of candlemas in 1499.

739. (147.) **Dürer,** Albrecht. — A young man's portrait with a bare neck, wearing on his head an under-bonnet covered by a brown cap. — Signed: 1500. — On W., h. 8″ 9‴, l. 8″ 4‴.

740. (148.) **Baldung,** called Hans Gruen, born about 1470 at Gmünd in Suabia, died 1552 at Strasburg, imitator of Dürer. — Portrait of the margrave Christopher of Baden. — With monogr. and date: 1514. — On W., h. 1′ 5″ 6‴, l. 1′ 1″ 8‴.

741. (149.) **Holbein,** Hans, the younger. — Portrait of John Carondolet chancellor of Flanders († 1543) with a book before a baluster, flower-plants are standing behind it. — On W., h. 1′ 7″ 9‴, l. 1′ 5″ 4‴. — B. S.

742. (150.) **Burgkmair,** Hans. — Portrait of Mary Jacobea of Baden wife of William IV. duke of Bavaria. — Side-piece to 136. — On Wood.

743. (151.) **Leyden,** Lucas Huigens van, or Lucas of Holland, born 1494 at Leyden, died there 1533, pupil of Cornelis Engelbrechtzen. — The holy Virgin is sitting in an open portico with the Infant who holds a large grape. Opposite her St. Mag-

dalen and the founder kneeling represented as St. Joseph. — Knee-piece. — Signed and dated: 1522. — Reverse: The annunciation. — On W., h. 2′ 1″ 10‴, l. 2′ 1″ 6‴.

This picture is composed of the two wing-paintings of a diptych, formerly in the possession of Francis Hoogstraet near Leyden, later in that of the emperor Rodolph II.

Eighth cabinet.

Schools of Upper- and Lower-Germany in the XVIth, XVIIth, XVIIIth centuries.

(See the supplements too.)

744. (152.) (After a composition of Jan Swart?) **Hemessen** (Hemsen), Jan van. — St. John the Bapt. preaches to the people encamped around him (in the costume of the artist's time). — On W., h. 2′ 4″, l. 3′ 5″ 6‴.

745. (153.) By an **imitator of Albrecht Dürer.** — The dolorous mother of our Saviour standing upright, her eyes raised towards heaven. — On W., h. 3″, l. 1′ 4″.

Painted perhaps after a motive of Dürer. The monogram of Albrecht Dürer (with the date of 1515) is not made of the master's hand.

746. (154.) **Elzheimer,** Adam, born 1574 at Frankfort o/M., died 1620 at Rome. — St. Laurentius is going to get undressed to suffer the martyr-death. — On W., h. 1′ 10″, l. 1′ 5″ 6‴.

747. (155.) **Feselen,** Melchior. — Rome is besieged by Porsenna king of the Etruscans. A very lively representation of the camp-life in the middle-age and in the costume of those times. Porsenna on horseback is conversing with the Roman virgins given to him as hostages. — Signed: 1529. ME. — On W., h. 3′ 2″ 6‴, l. 5′ 1″.

748. (156.) **Schaffner,** Martin. — Portrait of count Wolfgang of Oetting, the rosary and a roll of paper in his hands. — Painted in 1508. — On W., h. 1′ 5″, l. 11″. — W. S.

749. (157.) **Cranach,** Lucas, the elder. — A picture in three divisions. The crucifixion of Christ, surrounded by the „mount of olives", the coronation of thorns and the bearing of cross, then by the flagellation, the exposure and the resurrection of Christ. — Signed and dated: 1540. — On W., h. 2′, l. 3′ „″ 5‴.

750. (158.) **Schaffner,** Martin. — Portrait of the mathematician Peter Appian with the compass in his hand. — On W., h. 1′ 11″, l. 9″ 5‴. — W. S.

751. (159.) **Amberger,** Christopher. — St. Rochus sitting in a landscape with an angel who looks at his plague-sore whilst the dog the bread in his mouth attends him. — On W., h. 2′ 9″, l. 1′ 2″.

752. (160.) **Altorfer,** Albrecht. — The Virgin and Child enthroned in clouds in a glory of light are surrounded by numberless angel-choirs and a great number of Saints. Two angel-boys are holding the crown over her. Underneath a fine landscape. — On W., h. 2′ 3″, l. 1′ 4″.

753. (161.) (After a composition of) **Dürer,** Albrecht. — The holy Virgin dying surrounded by the apostles. — On slate, h. 8″ 6‴, l. 6″ 9‴.

754. (162.) **Aldegrever,** Henry. — The good Samaritan pours oil into the wounds of the traveler illtreated by the robbers. The Pharisee passes by reading in a book. — On W., h. 3″ 6‴, l. 5″ 1‴.

755. (163.) (Attributed to) **Schongauer,** M., called **Martin Schoen.** — The holy Virgin. Bust in a dark-blue cloak and a white head-clout. — Round form. — On W., h. and l. 5″ 6‴.

756. (164.) **Cranach,** Lucas, the elder. — The Virgin with the Infant embracing her. A fine veil covers her forehead as far as the eyes. — Signed and dated: 1525. — On W., round form, h. and l. 5″ 6‴. — W. S.

757. (165.) (Attributed to) **Leyden,** Lucas van. — The circumcision of the infant Jesus, two choir-boys are standing aside with burning candles. — On Cop., h. 10″ 9‴, l. 7″.

758. (166.) **Aldegrever,** Henry. — The good Samaritan conducts the wounded traveler to the inn putting some money into his hand. — Side-piece to no. 162. — On W.

758 a. (166 a.) **Holbein,** Hans, the younger. — Derich Born's portrait, member of the Society of German merchants in London, with the mutilated inscription: DE BOR (AE) TATIS SVAE M DXXX . . . . . Oval form. — On paper, h. 3″ 3‴, l. 2″ 6‴.

Derich Born's portrait painted in oil by H. Holbein is at Windsor Castle and dated: 1533.

759. (167.) (Study-picture?) **Cranach**, Lucas, the elder. — Moses with Aaron and two prophets. — Signed and dated: 1532. — On W., h. 10″, l. 5″ 6‴.

It is the fragment of a typological representation of the fall and redemption of mankind, several times repeated by Cranach and his school. The bone-arm that is to be seen on the left side belongs to a group where Death and Devil drive Adam into the pit of hell.

760. (168.) **Ostendorfer**, Michael, born probably at Wertingen in Suabia, appears at first in 1519 at Ratisbone where he died 1559. — A representation from the apocalypse. God-Father in a glory seated on the throne is surrounded by the four evangelical animals and by the cohorts of the redeemed, underneath in the rain-bow the angel of reconciliation between the angels of abolishment and the angels calling for judgement while the elected on earth are signed on their front with the seal of God. — With monogram. — On W., h. 2′ 5″ 3‴, l. 2′ 3″ 6‴.

761. (169.) **Altorfer**, Albrecht. — The victory of Alexander the Great over Darius king of the Persians in the battle of Arbela. Alexander, his spear raised, on horseback is rushing forward, Darius is sitting in his hooked chariot drawn by three cream-coloured horses. — With monogram and date: 1529. — On W., h. 4′ 11″, l. 3′ 8″ 6‴.

762. (170.) (Probably.) **Leyden**, Lucas van. — Christ crucified is surrounded by the holy Virgin, St. John, St. Magdalen embracing the holy cross. Nicodemus and Joseph of Arimathia with a servant carrying the ladder. — Signed: 15 L 05. — On W., h. 2′ 11″ 6‴, l. 2′ 2″.

The date 1505 with the L in the midst is to be found in a parallel-trapezium in the manner in which Lucas of Leyden used to mark his prints. In consequence he might have painted it in the age of eleven years. This extraordinary premature talent engraved already own compositions on copper in his ninth year and painted the whole legend of St. Hubert when he was twelve.

763. (171.) **Rottenhammer**, Hans. — The holy Virgin surrounded by angels is seated ,with the Infant in a landscape richly decorated with trees. The landscape is painted by John Brueghel. — On Cop., h. 10″ 6‴, l. 1′ 1″.

764. (172.) **Rottenhammer**, Hans. — The Virgin and the Child enthroned are surrounded by angels making music, besides them St. Francis and St. John the Ev. — On Cop., h. 10″ 7‴, l. 7″ 9‴.

765. (173.) **Rottenhammer,** Hans. — Diana bathing is surprised by Actaeon. The landscape is painted by J. Brueghel. — On Cop., h. 6″ 8‴, l. 9″ 9‴.

766. (174.) **Rottenhammer,** Hans. — The judgement of Paris presenting the golden apple to Venus. — Signed and dated: 1605. — On Cop., h. 8″, l. 11″.

767. (175.) **Denner,** Balthasar, born 1685 at Hamburgh, died 1749 at Rostock. — Bust of an old man dressed in fur with a cap of dark-violet velvet. — Signed. — On Cop., h. 1′ 1″ 10‴, l. 11″ 8‴.

768. (176.) **Roos,** John Henry. — A brown bull, on his side a ram and a group of resting sheep between Roman ruins. — Signed and dated: 1661. — On Ca., h. 1′ 5″ 2‴, l. 1′ 1″ 7‴.

769. (177.) **Netscher,** Jasper, born 1639 at Heidelberg, died 1684 at the Hague, took for his model Ger. Dov, Fr. Mieris and Ger. Terburg. — Bathsheba going to bathe is interrupted by an old servant presenting a letter to her. — Signed and dated: 1667. — On W., h. 1′ 3″ 6‴, l. 1′ 3″ 1‴.

770. (178.) **Fischer,** John George, born 1580 at Augsburgh, died 1643 at Munich, imitator of Albr. Dürer. — Christ's captivation. Diabolical monsters come to the assistance of his enemies who as well as Judas fall to the ground frightened and dismayed at the sight of the Saviour. — Parchment on W., h. 1′ 3″, l. 1′ 9″.

Painted in 1633 but not as it is pretended in the inscription after a design of Dürer from 1515.

771. (179.) **Dorner,** John James, the elder, born 1741 at Ehrenstetten in Brisgow, died 1813 at Munich, imitator of Ger. Dov. and C. Netscher. — A merchant's wife occupied in her magazine. (Portrait of the artist's wife.) — Signed and dated: 1775. — On W., h. 1′ 6″ 9‴, l. 1′ 3″ 3‴.

772. (180.) **Elzheimer,** Adam. — Victory of the christian religion and of the Roman world-empire over the pagan religion. In the fore-ground an offering procession sent back from Jupiter's temple changed into a christian church. — On Cop., h. 11″ 4‴, l. 1′ 3″.

773. (181.) **Rottenhammer,** Hans. — The marriage in Cana. A luxurious repast assisted by many people in the costume of the artist's life-time. — On Cop., h. 1′ 3″ 3‴, l. 1′ 8″ 10‴.

774. (182.) **Rottenhammer,** Hans. — The last judgement. — On Cop., h. 2′ 1″ 3‴, l. 1′ 5″ 3‴.

The motive of the superior part is after Michael-Angelo and that of the inferior after Rubens.

775. (183.) **Rottenhammer,** Hans. — A dance of naked children in a landscape, at the top a Cupid scattering flowers. — On Cop., h. 1′, l. 10″.

776. (184.) **Elzheimer,** Adam. — The fire-brand of Troja. In the fore-ground the long procession of the Trojans leaving the town, in their midst Aeneas carrying on his back his father Anchises, with Creusa his wife, Ascanius and other relations. — On Cop. h. 1′ 1″ 7‴, l. 1′ 7″ 2‴.

777. (185.) **Netscher,** Jasper. — A singing lady dressed in white satin is sitting at a table, beside her stands a young lady with her little dog on her arm; opposite her a lute-player and a singer. — On Ca., h. 1′ 6″ 10‴, l. 1′ 5″.

778. (186.) **Elzheimer, Adam.** — The flight into Egypt during the night. St. Joseph goes with a burning torch beside the Virgin sitting with the Infant on the ass. They have arrived on a free spot of a thick-leaved wood where some shepherd's boys have made a large fire. On the other side the full moon reflects herself in a lake. — On Cop., h. 11″ 3‴, l. 1′ 3″ 9‴.

An original repetition of our picture is to be found in the Louvre at Paris.

779. (187.) **Denner,** Balth. — Bust of an old woman in a fur-dress with a white bonnet. — Signed. — On Cop. — Side-piece to no. 175.

780. (188.) **Netscher,** Jasper. — A young lady presents a piece of sweet bread to her parrot. Behind her a page holding a silver plate with sweet-meat. — Signed and dated: 1666. — On W., h. 1′ 5″, l. 1′ 1″ 6‴.

781. (189.) **Elzheimer, Adam.** — St. John the Bapt. preaching in an oak-grove to the people assembled on foot and on horseback. — On Cop., h. 1′ 2″ 6‴, l. 1′ 8″.

782. (190.) **Netscher,** Jasper. — A shepherd crowned with ivy is sitting near a fountain holding a girl in his arms. — Signed and dated: 1681. — On Ca., h. 1′ 7″ 8‴, l. 1′ 4″ 8‴.

Ninth cabinet.

Flemish and Dutch artists of the XVIth and XVIIth centuries.

In this cabinet are transposed no. 703 out of the second saloon, no. 177, 188 and 229 out of the third one. See also the supplements.

783. (191.) **Teniers,** David, the younger. — A guard-room of city-militia. — On Ca., h. 2′, l. 3′ 6″ 8‴.

784. (192.) **Brueghel** (Breughel), Peter, the elder, born 1510 at Brueghel near Breda, died 1569 at Brussels. — St. John the Bapt. preaches in a wood before a crowd of people. — On W., h. 1′ 3″, l. 1′ 10″.

785. (193.) **Teniers,** David, the younger. — Peasants drinking and smoking in an inn. — On W., h. 1′ 1″ 8‴, l. 1′ 6″ 6‴.

786. (194.) **Teniers,** David, the younger. — A feast of masked monkeys. — Signed. — On W., h. 10″, l. 1′ 1″ 5‴.

787. (195.) **Teniers,** David, the younger. — A concert of cats and monkeys. One monkey is playing on the clarinet, the cats upon the table are singing to it. — Signed. — On W., h. 9″ 6‴, l. 11″ 6‴.

788. (196.) **Berchem,** Nicholas. — A landscape with a mountain in the middle and a deep valley. In the fore-ground two men loading a cart drawn by an ass. — Signed. — On W., h. 9″, l. 1′ 4″.

789. (197.) **Zachtleven,** Hermann, born 1609 at Rotterdam, died 1685 at Utrecht, pupil of J. van Goyen. — View of the Rhine animated by ships. A castle on a rock, below a little town. — On Cop., h. 9″ 6‴, l. 1′ 1″ 8‴.

790. (198). **Brueghel,** John. — A landscape with a high-road animated by many travelers leading to a wood-tavern. — Signed: 1610. — On Cop., h. 1′ 1″ 7‴, l. 1′ 9″ 6‴.

791. (199.) **Brouwer,** (Brauwer), Adrian, born 1608 at Haarlem, died 1641 at Antwerp, pupil of Frans Hals. — Peasants playing at cards in an inn. — On W., h. 1′ l. 1′ 3″.

792. (200.) **Brueghel,** John. — A landscape with a high-road and a tavern, on the side a canal in a wood. — On Cop. h. 11″ 9‴, l. 1′ 4″ 5‴.

793. (201.) **Brueghel,** John. — A landscape watered by a small river with towns and villages on its banks. The path in the fore-ground is animated by travelers. — On Wood, h. 1′ 4″ 5‴, l. 1′ 11″ 2‴.

794. (202). **Brueghel,** John. — A garland of flowers and fruit forming the name Mary. In the midst the holy family painted by Peter of Avont. — On W., h. 2′ 10″, l. 2′ 3″.

795. (203.) **Francken,** Frans, the younger, from Antwerp, 1581—1642, pupil of his father Fr. Francken the elder. — A skirmish of horsemen. — Signed and dated: 1631. — On W., h. 8″ 8‴, l. 1′ 8″ 3‴.

796. (204.) **Zachtleven,** Hermann. — A country bearing the Rhenish character. — On W., h. 8″ 3‴, l. 10″ 10‴.

797. (205.) **Brueghel,** John. — A path leads through a village on the shore of a navigable river, a great many people are assembled there on a market-day. — On Cop., h. 9″ 3‴, l. 1′ 11″ 3‴.

798. (206.) **Brueghel,** John. — The crucifixion of Christ. In the fore-ground the holy Virgin is fainting, St. John holds her in his arms. — On Cop., h. 1′ 1″ 3‴, l. 1′ 8″ 4‴.

799. (207.) **Brouwer,** Adrian. — Spanish soldiers playing at dice in an inn. Some others are looking on. — On Wood, h. 1′, l. 1′ 3″ 9‴.

800. (208.) **Brueghel,** John. — A thick-leaved wood traversed by a high-road near a navigable river. A cartman has his fortune told by a woman. — On Cop., h. 1′ 5″, l. 1′ 5″.

801. (209.) **Brueghel,** Peter, the elder. — A landscape with a country-inn under some trees where some peasants amuse themselves with drinking and dancing to the bag-pipe. — On W., h. 1′ 3″, l. 1′ 8″ 6‴.

802. (210.) **Teniers,** David, the younger. — Peasants in an inn. One of them is seated in the fore-ground, a tankard and a

pipe in his hands talking with his neighbour. — Signed. — On Wood, h. 1′ 1″ 8‴, l. 1′ 4″ 3‴.

803. (211.) **Teniers,** David, the younger. — A party of monkeys smoking and drinking in a cellar. — Signed. — On W., h. 10″, l. 1′ 1″ 5‴.

804. (212.) **Teniers**, David, the younger. — A peasant with a red cap is sitting before a tun where his tankard is standing and plays on the violin, while an other looks through the window. — Signed. — On W., h. 9″ 6‴, l. 1′ 1″ 6‴.

805. (213.) **Bril**, Paul, born 1556 at Antwerp, died 1626 at Rome, pupil of his brother Matthew Bril. — A rocky landscape with towns and castles, in the background the sea. In the fore-ground Jesus Christ with his apostles healing a demoniac. — Signed: P. Bril 1601. — On Cop., h. 10″, l. 1′ 1″ 4‴.

806. (214.) **Brueghel**, John. — A village along a navigable river. In the fore-ground a cart drawn by a white horse is getting unloaded by some women. — Signed. — Round form. — On Cop., h. and l. 7″ 6‴.

807. (215.) **Balen**, Hendrick (Henry) van, the elder, from Antwerp, 1560—1632, pupil of Adam van Noort. — A bacchanal. Bacchus sits on a carriage drawn by goats, Silenus follows him on the ass. The landscape is painted by J. Brueghel. — On Cop., h. 1′ 3″ 5‴, l. 2′ 2″ 4‴.

808. (216.) **Balen**, Hendrik van, and J. **Brueghel.** — Two nymphs of Diana are resting in a landscape with their dogs beside dead game. — On W., h. 1′ 10″, l. 2′ 6″.

809. (217.) **Balen,** Hendrik van, and J. **Brueghel.** — A wood with a fish-pond. Nymphs are selecting some fish taken out of the net, others are still fishing. — On W., h. 1′ 10″, l. 2′ 6″ 4‴.

810. (218.) **Vinck-boons,** David. — The masked inhabitants of a town are amusing themselves upon the ice of a canal across which a stone-bridge is leading. — On W., h. 1′ 8″ 2‴, l. 2′ 6″.

811. (219.) **Brouwer**, Adrian. — Three peasants are smoking. — Knee-piece. — On W., h. 8″ 10‴, l. 7″ 7‴.

812. (220.) **Brueghel,** John. — A cottage on the bank of a little river across which a small wood-bridge is leading into a grove. — Round form. — On W., h. and l. 6″ 1‴.

813. (221.) **Brouwer,** Adrian. — A peasant sitting upon a tun plays on the violin, three others sitting by the fire-side are singing. — On W., h. 9″, l. 8″.

814. (222.) **Brueghel,** John. — A path leading through a wood is animated by many travelers; on the side the view of a valley watered by a river. — Signed and dated: 1599. — On Cop., h. 7″ 2‴, l. 11″.

815. (223.) **Brueghel,** John. — St. Martin on horseback is surrounded by many people in a village and shares his cloak with a poor man. — On Cop., h. 7″ 7‴, l. 11″ 3‴.

816. (224.) **Balen,** H. van, and J. **Brueghel.** — Spring. The goddess Flora is sitting on a carpet in a flower-garden. Behind her a fertile valley perfused by a river with many villages, towns and a castle lightened by the sun. — On Cop., h. 1′ 9″, l. 2′ 7″ 6‴.

The four seasons (no. 224, 225, 231 and 232) are of the same size and painted by the two artists in 1616. Van Balen painted the figures.

817. (225.) **Balen,** H. van, and J. **Brueghel.** — Summer. Ceres is sitting in the shadow of a tree. Fruit and flowers are spread before her. — On Cop. — See no. 224.

818. (226.) **Brueghel,** John. — A beautiful bouquet animated by May-bugs, dragon-flies, butterflies ect. stands in a wooden vase upon a table. — On W., h. 3′ 10″ 4‴, l. 2′ 11″ 9‴.

819. (227.) **Brueghel,** John. — The town of Sodom being in flames. — In the fore-ground Lot with his two daughters in a grotto. — On Cop., h. 10″, l. 11″ 6‴.

820. (228.) **Brueghel,** John. — The town of Troja being in flames. Aeneas saving his father Anchises. — On Cop., h. 10″, l. 11″ 6‴.

821. (229.) **Savery,** Roelandt, born 1576 at Courtray, died 1639 at Utrecht, pupil of P. Bril. — Two hunters armed with spears are attacking a boar driven by the dogs into a thorny thicket. — On W., h. 9″ 6‴, l. 1′ 1″ 6‴.

822. (230) **Brueghel**, John. — Travelers on horseback and in carriages are passing a village situated very high in the midst of trees. — Signed and dated: 1612. — On Cop., h. 9″ 6‴, l. 1′ 1″ 6‴.

823. (231.) **Balen**, H. van, and J. **Brueghel.** — Autumn. Bacchus is sitting under an apple-tree with many fruit; satyrs and bacchants present to him grapes and other autumn-fruit. — On Cop. — See no. 224.

824. (232.) **Balen**, H. van, and J. **Brueghel.** — Winter. A festive meal by the fire-side. The winter in the shape of an old man is sitting at table beside a young woman. Behind them God Janus is standing with two heads crowned with the key to open the new year. In the distance a canal animated by skaters. — Dated: MDCXVI. — On Cop. — See no. 224.

825. (233.) **Balen,** H. van, J. **Brueghel** and **Fr. Snyders.** — Dead game is gathered by nymphs and loaded on mules. — The figures are painted by v. Balen, the animals by Snyders, the landscape by Brueghel. — Signed: BRUEGHEL 1620. — On W., h. 1′ 11″ 7‴, l. 3′ 5″.

Tenth cabinet.

Flemish and Dutch artists of the XVIth and XVIIth centuries.

Into this cabinet are now transposed no. 134 from the second saloon and no. 173 and 189 from the third one. See also the supplements.

826. (234.) **Francken**, Frans, the elder, from Antwerp, 1544—1616, pupil of Frans Floris. — In a saloon decorated with pictures a dinner-party enjoy some musical performance. — Signed. — On W., h. 1″ 11″ 3‴, l. 2′ 11″ 9‴.

827. (235.) **Veen**, Octavius van (Otho Vaenius), from Leyden, 1558—1629, pupil of Federigo Zucchero at Rome. — The triumph of the catholic church represented in six allegorical pictures (no. 235—240). — First triumphal car. The Holy Bible personified with Tradition, Reason and Moderation are sitting in it. The car is conducted by Justin, Tertullianus, Eusebius and Augustin, followed by Aritotle, a jew and a Turk. — On W., h. 2′ 4″, l. 3′ 3″ 5‴.

828. (236.) **Veen**, Oct. van. — Second triumphal car. Jesus Christ with the Holy Church are sitting in it. The car is drawn

by the evangelical animals and conducted by St. Peter, Paul, James major and Judas Thaddeus. — On W. — See no. 235.

829. (237.) **Veen**, Oct. van. — Third triumphal car with the Holy Church sitting in it. Above it the holy Spirit. It is conducted by the Word of God and human Reason. The heretics Donatus, John Wickliffe and John Huss vanquished follow it. — On W. — See no. 235.

830. (238.) **Veen**, Oct. van. — Fourth triumphal car. The „Ecclesia Christi" sits in it, opposite her the Antiquity, the uninterrupted Succession of the apostles and the Roman popes, the Universality of the church. It is conducted by St. Jerom, Ambrosius, Irenaeus and Vincent Lirinensis. — On W. — See no. 235.

831. (239.) **Veen**, Oct. van. — Fifth triumphal car, conducted by Cyrillus, Paschasinus, Lucencius and Hosius and followed by the heretics Arius, Macedonius, Nestorius and Eutyches. The Holy Church is sitting in it between the Old and New Testament. Faith presenting to her the book of consubstantiality. — On W. — See no. 235.

832. (240.) **Veen**, Oct. van. — Sixth triumphal car. Human Reason walks in front, the Word of God conducts it, the Holy Church follows it. In the car are sitting Obedience (the sacrifice of Abraham); Faith and Charity threatened by a warior beside Christ crucified, the prototype of Charity; pagans, jews and Turks follow the car, even the enemy of all Charity carrying live coals on his head. — On W. — See no. 235.

833. (241.) **Balen**, Hendrik van, and John **Brueghel.** — A banquet of the Olympian gods in a grove. Jupiter presides at table. Bacchus, carried to table by Hercules and a Satyr, is surrounded by Satyr-boys; on the left side Minerva stands among nymphs. — On W., h. 2′ 1″ 6‴, l. 3′ 3″ 3‴.

834. (242.) **Francken**, Frans, the younger. — The seven deeds of Charity. — Signed and dated: 1630. — On W., h. 2′ 5″, l. 3′ 5″ 5‴.

835. (243.) **Ostade**, Adrian van, born 1610 at Lubeck, died 1685 at Amsterdam, pupil of Frans Hals. — Interior of a Dutch cottage. A woman scours an earthen boiling-vessel, a boy looks on. — Signed and dated: 1647. — On Ca., h. 2′ 9″, l. 2′ 1″ 6‴.

836. (244.) **Francken,** Frans, the younger. — Allegorical picture. The idolatrous people turn their eyes towards heaven where Jupiter and Minerva appear. Underneath Minerva's statue is worshipped and the converts of christendom are walking on the path leading towards Heaven. — On W., h. 1′ 6″ 6‴, l. 2′ 4″ 6‴.

836 a. (344 a.) **Bril,** Paul. — A little rocky landscape with horned cattle, on the left side a valley with a pond animated by swans. — On Cop., h. 2″ 9‴, l. 3′ 9‴.

836 b. (244 b.) **Poelembourg,** Cornelius, from Utrecht, 1586 — 1666, pupil of Bloemaert and Elzheimer. — The adoration of the shepherds. — Oval form. — On Cop., h. 3″ 5‴, l. 2″ 4‴.

836 c. (244 c.) **Bril,** Paul. — A rocky landscape watered by a river. In the fore-ground St. John the Bapt. praying. — On Cop. — Side-piece to no. 244 a.

837. (245.) **Brueghel,** John. — A landscape with the view of the sea and the abstinence of Scipio the African. The young victorious general gives back to Allucius prince of the Celtiberians his liberty and his handsome bride fallen into his hands. — Signed and dated: 1600, — On Cop., h. 2′ 2″ 8‴, l. 3′ 6″.

838. (246.) **Brueghel,** John. — A landscape with a port and the view of the sea. In the fore-ground a fish-market, in the middle Jesus Christ being on board preaches to the people. — Signed and dated: 1598. — On W., h. 2′ 5″ 7‴, l. 3′ 8″ 2‴.

839. (247.) **Both,** John and Andrew. — Ruins of the supposed temple of Concordia at Rome. Italians are playing at cards, or at ball; in the fore-ground a wine-merchant. — Signed: J. Both. — On Ca., h. 2′ 1″ 4‴, l. 2′ 8″.

840. (248.) **Teniers.** David, the younger. — In an inn peasants are drinking and playing at cards. A young man standing upon a tun plays on the violin. — Signed and dated: 1645. — On W., h. 1′ 9″ 6‴, l. 2′ 6″.

841. (249.) **Teniers,** David, the younger. — A rural wedding in the court of an inn. They are dining and dancing. An old fellow standing upon a tun plays on the bag-pipe. — Signed 1651. — On Cop., h. 2′ 1″, l. 2′ 8″.

842. (250.) **Steen**, Jan, from Leyden, 1626—1679, pupil of Adr. van Ostade and van Goyen. — A citizen begins a quarrel with some peasants in a cottage caused by playing at cards. — Signed: IStEen 1664. — On Ca., h. 2′ 1″, l. 3′ 9″.

843. (251.) **Ostade**, Isaac van, from Lubeck, (1617 (?) — 1654 (?), pupil of Adrian van Ostade. — A winter-landscape during the first cold. Some skaters are amusing themselves on the ice upon a Dutch canal. In the fore-ground there are several sledges with travelers. — Signed and dated: 1644. — On W., h. 2′, l. 2′ 8″ 9‴.

844. (252.) **Teniers**, David, the younger. — Around several tables in an inn some people occupied with playing, drinking and smoking are sitting. A peasant looks in through the window. — Signed and dated: 1643. — On W., h. 1′ 8″ 6‴, l. 2′ 3″.

845. (253.) **Laar**, Peter van, born about 1613 at Laaren, died 1673—75 at Haarlem, painted at Rome (1623—39) scenes of common life (Bambocciades). — Dead and wounded soldiers are plundered on the field of battle. — Signed. — On Ca., h. 1′ 8″ 2‴, l. 1′ 11″ 10‴.

Eleventh cabinet.

Pictures of Artists of the Netherlands, principally of Rembrandt, of his pupils and successors.

(See the supplements too.)

846. (254.) (In the manner of) **Rembrandt** van Ryn. — An old man's portrait dressed in red with a black cap. — On W., h. 1′ 11″ 2‴, l. 1′ 5″ 2‴.

847. (255.) **Rembrandt** van Ryn. — The ascension of Christ. Below the disciples overwhelmed with surprise. — A sketch. — Signed. — On Ca.

No. 255—260 from the celebrated series of representations out of Christ's life painted (on Ca., h. 2′ 10″, l. 2′ 2″) by Rembrandt in the beginning of the third decade of the XVIIth century.

848. (256.) **Rembrandt** van Ryn. — The adoration of the shepherds; St. Joseph holding the light. — A sketch. — See no. 255.

849. (257.) **Rembrandt** van Ryn. — The descent from the cross. The holy Virgin fainted in the arms of St. Magdalen is surrounded by some disciples. — Signed. — See no. 255.

This composition „the finest pearl" of Rembrandt is finished in 1633. A copy is to be found in the hermitage of St. Petersburgh.

850. (258.) **Rembrandt** van Ryn. — Christ is lifted up on the cross by some soldiers. — See no. 255.

851. (259.) **Rembrandt** van Ryn. — Christ arises out of the tomb, the cover of which an angel has taken off. The guardians are tumbling in confusion one over the other. — Night-piece. — A sketch. — Signed. — See no. 255.

852. (260.) **Rembrandt** van Ryn. — The burial of Christ by the servants of Nicodemus and Joseph of Arimathia. Beside the tomb the holy Virgin is standing with two holy women. — Evening-scene. — A sketch. — Signed. — See no. 255.

853. (261.) **Dov** (Dow), Gerard, from Leyden, 1607—1672, pupil of Remdrandt. — An old woman looks through an open window. — Half-fig. — Signed. — On W., h. 11″, l. 8″ 8‴.

854. (262.) **Brouwer,** Adrian. — Two quarrelling peasants, a third one takes pains to appease them. — Signed: AB. — On W., h. 11″ 5‴, l. 9″ 6‴.

855. (263.) **Steen,** Jan. — A physician feels the pulse of a sick woman. — Signed: ISteen. — On Ca., h. 1′ 11″, l. 1′ 7″.

856. (264.) (?) **Bol,** Ferd., (or of Bernhard Fabritius?) — Bust of a young man with a red cap. — On Ca. drawn on W., h. 1′ 11″ 6‴, l. 1′ 5″ 6‴.

857. (265.) **Dov** (Dow), Gerard. — Portrait of an old painter sitting before his easel. (Jurien Ovens?) — Signed: GDOV 1649. — On W., h. 2′ 1″ 6‴, l. 1′ 8″.

858. (266.) **Dov** (Dow), Gerard. — An old woman selling vegetables and herrings gets money from a servant, a beggar begs her a charity. — On W., h. 1′ 5″ 3‴, l. 1′ 9″ 11‴.

859. (267.) **Rembrandt** van Ryn. — Abraham rejecting Hagar and her son Ishmael in the evening. In the background Sara with her son. — On W., h. 1′ 3″ 6‴, l. 1′ 8″.

860. (268.) **Rembrandt** van Ryn. — An autumn-landscape in the ardent evening-sun with cottages and a quiet pond near which a fisher is occupied. — On W., h. 9″ 6‴, l. 1′ 3″ 6‴.

861. (269.) **Slingeland,** Pieter van, from Leyden, 1640—1691, pupil of Ger. Dov. — A tailor's workshop. The tailor cuts out, the journey-man pulls a thread out of the skein hanging down from the ceiling, the apprentice sews. — On W., h. 1′ 8″ 6‴, l. 1′ 4″ 6‴.

862. (270.) **Ruysch**, Rachel, from Amsterdam, 1664—1750, pupil of Willem van Aelst. — Tulips, roses, narcissuses in a crystal cup. — Signed and dated: 1709. — On Ca., h. 2′ 4″ 9‴, l. 1′ 11″ 6‴.

863. (271.) **Dov** (Dow), Gerard. — A pastry-cook standing under a vault lighted up by a candle. A servant with a lantern makes her purchases. — On W., h. 1′ 10″ 6‴, l. 1′ 5″ 6‴.

864. (272.) **Dov** (Dow), Gerard. — The artist's portrait leaning against the high socle of a portico. — Signed: GDOV 1663, Aet. 56. — On W., h. 1′ 8″, l, 1′ 3″.

865. (273.) **Brouwer,** Adrian. — Card-players quarrelling in a Dutch inn. They are going to attack each other with knives with sabres and tankards. — On W., h. 1′ 4″, l. 1′ 6″ 5‴.

866. (274.) **Mieris,** Frans v., the elder, born 1635 at Delft, died 1681 at Leyden, pupil of Ger. Dov. — A warrior in armour with a gypseous pipe in his hand leans against a table and blows the smoke far away of himself. — Half-fig. — Signed and dated: 1662. — On W., h. 5″ 4‴, l. 4″ 1‴.

867. (275.) **Mieris,** Fr. van, the elder. — A boy beats the drum while an other plays on the fife. — Signed and dated: 1670. — On Cop., h. 6″, l. 5″ 3‴.

868. (276.) **Mieris,** Fr. van, the elder. — A lady plays with her favourite dog. — Signed and dated: 1662. — On W., h. 5″ 6‴, l. 4″.

869. (277.) **Dov** (Dow), Gerard. — A lady in a yellow satin gown seated before her toilet has her curls done by her maid. — On W., h. 2′ 4″, l. 1′ 10″.

870. (278.) **Diepenbeek,** Abrah. van. — Portrait of a lady dressed in black. — Signed: AVD anno 1629. — On Canvass, h. 2′, l. 1′ 7″ 6‴.

871. (279.) **Eeckhout,** Gerbrandt van den — Jesus as a boy in the temple of Jerusalem, among the Pharisees and Scribes. — Signed and dated: 1662. — On Ca., h. 2′ 1″, l. 2′ 7″.

872. (280.) **Dov** (Dow), Ger. — An old woman with spectacles washing the head of a boy, an other boy filling a bladder with air. — Signed. — On W., h. 1′ 2″, l. 11″ 6‴.

873. (281.) **Dov** (Dow), Ger. — A kneeling hermit his hands joined is praying before a crucifix in a grotto. — Signed: GDOV 1670. — On W., h. 1′ 5″, l. 1′ 1″.

874. (282.) **Ostade,** Adrian van. — Peasants quarrelling in an inn, their wives come to their assistance. — Signed: Av. Ostade 1656. — On W., h. 1′ 4″ 8‴, l. 1′ 2″.

875. (283.) **Dov** (Dow), Ger. — A hermit sitting in a cavern before the crucifix is reading in the prophet Isaiah. — Signed. — On W., h. 1′ 11″, l. 11″.

876. (284.) **Dov** (Dow), Ger. — The quacksalver. Standing on the scaffold before a house he offers his remedies to the curious people. A hunter with dead game and a woman with a basket on her arm and a gardener with his cart are listening attentively to him. The artist looks on it through the window. — Signed: GDOV 1652. — On W., h. 3′ 6″, l. 2′ 7″.

877. (285.) **Slingeland,** Pieter van. — A woman occupied with sewing sits in her room and tries to lull her child asleep that lies in the cradle. — On W., h. 1′ 5″, l. 1′ 2″ 6‴.

878. (286.) **Ostade,** Adrian van. — Peasants are drinking or dancing in an inn while some singing and playing on the violin is going on. — Signed and dated: 1647. — On W., h. 1′ 4″ 7‴, l. 1′ 2″ 2‴.

879. (287.) **Mieris,** Fr. van, the elder. — An ill woman fainting into the arms of an old woman. The physician looks at the contents of a bottle which he holds up to the light. — On Wood, h. 1′ 4″ 3‴, l. 1′ 11″ 8‴.

880. (288.) **Dov** (Dow), Ger. — Dinner of a spinning girl who is about to say her prayer. — Signed. — On W., h. 10″ 3‴, l. 10″ 6‴.

881. (289.) **Dov** (Dow), Ger. — The seller of herrings sitting before a house and peeling apples. — Half-fig. — Signed: GDOV 1667. — On W., h. 11″ 6‴, l. 9″.

882. (290.) **Rembrandt** van Ryn. — Jesus as a boy is teaching among the Pharisees and Scribes in the temple of Jerusalem. — On W., h. 2′ 7″ 6‴, l. 2′ 2″ 6‴.

883. (291.) **Balen**, Hendrik van. — St. Jerom with spectacles reads in an old code of parchment. — Signed: H B. 1624. — On Ca., h. 1′ 11″ 6‴, l. 1′ 2″ 6‴.

Twelfth cabinet (Rubens's cabinet.).

(See the supplements too.)

884. (292.) **Rubens**, P. P. — Two Satyrs. One of them holds grapes in his hand, the other laps the juice of grapes into a shell. — Half-figg. — On W., h. 2′ 5″, l. 2′.

885. (293.) **Rubens**, P. P. — Marauders with their sweethearts before an inn are drinking and laying the poor peasants under contribution. — On W., h. 1′ 10″, l. 2′ 9″ 6‴.

Painted perhaps after a composition of Rubens by James Jordaens.

886. (294.) **Rubens**, P. P. — The education of princess Mary of Medici by Apollo, Minerva and Mercurius, the Graces present a crown to her. — A sketch. — On W., h. 1′ 8″ 3‴, l. 2′ 10″ 3‴. (Is now romoved into the saloon of Rubens.)

This sketch and no. 295, 296, 297, 299—304, 310—312, 314, 315, 319, 320 and 326 belong to the renowned series of the 21 allegorical representations of the life of Mary of Medici executed by Rubens at the order of this princess in 1620 at Paris for one of the galleries of her new built palace (in later times of Luxemburgh) and performed with the assistance of his pupils in 1621—25. These pictures are now in the Louvre.

887. (295.) **Rubens**, P. P. — The portrait of Mary of Medici is presented to Henry IV. by Hymen and Amor. France counsels him his union with her. At the top Jupiter and Juno. — See no. 294. — On W., h. 2′, l. 1′ 6″ 6‴.

888. (296.) **Rubens**, P. P. — Festive reception of the new queen of France in the port of Marseille (on the 3th Nov. 1600) by France and this town. — See no. 294. — On W., h. 2′ 1″, l. 1′ 7″ 4‴.

889. (297.) **Rubens**, P. P. — The little Last Judgment. — A sketch performed in colours. — On W., h. 5′ 9″ 6‴, l. 3′ 9‴ 6‴.

This rich composition has been sketched by Rubens most likely in the time of his most vigorous and creative power in the years 1619—1625.

890. (298.) **Rubens**, P. P. — Bust of a servant. — A sketch. — On W., h. 1′ 6″, l. 1′ 4″.

891. (299.) **Rubens**, P. P. — The apotheosis of Henry IV. received in the Olympus, from where his murderer flies away, and of the reign of Mary of Medici who sitting on the throne is surrounded by Minerva and the Prudence, while France presents to her the emblem of authority. — See no. 294. — On W., h. 1′ 8″, l. 2′ 10″.

892. (300.) **Rubens**, P. P. — The birth of Mary of Medici (on the 26th April 1572). Lucina puts the new-born child into the arms of the Genius of Florence. — See no. 294. — A little copy. — On W., h. 2′, h. 1′ 6″ 6‴. (Is now to be found in Rubens's saloon.)

893. (301.) **Rubens**, P. P. — The marriage of Mary of Medici in the church Sta. Maria del Fiore at Florence by the authority of the archduke Ferdinando her uncle. The cardinal Aldobrandini celebrates the nuptial ceremony. — See no. 294. — On W., h. 2′ l. 1′ 6″ 6‴.

894. (302.) **Rubens**, P. P. — The happiness of her regency. The queen seated on the throne is surrounded by Minerva with the winged figure of Eternity, by Fertility and Abundance. In the fore-ground the four Genii of arts and sciences, to their feet Envy, Calumny and Ignorance. — See no. 194. — On Wood, h. 2′, l. 1, 6″ 6‴.

895. (303.) **Rubens**, P. P. — Interchange of the two princesses upon the bridge of Andaye. Anne of Austria the bride of king Lewis XIII. and Isabel of Bourbon the bride of Philip IV. of Spain are surrendered and received mutually by Spain and France. — See no. 294. — On W., h. 2′ 3″ 7‴, l. 1′ 6″.

896. (304.) **Rubens**, P. P. — The coronation of Mary of Medici in the presence of the dauphin and his sister at St. Denis by the cardinal Joyeuse (on the 13th Mai 1610). In the background the king stands upon a tribune. — See no. 294. — On W., h. 1′ 8″, l. 2′ 10″ 3‴. (Is now removed into the Saloon of Rubens.)

897. (305.) **Rubens**, P. P. — Bust of an old woman who is said to have been Rubens's mother. — A sketch. — On W., h. 1′ 6″ 6‴, l. 1′.

898. (306.) **Rubens**, P. P. — The adoration of the Magi. — A sketch. — On W., h. 1′ 8″, l. 9″ 3‴.

899. (307.) **Rubens**, P. P. — Bust of a young man with a round hat. — On W., h. 1′ 4″ 2‴, l. 1′ 1″.

900. (308.) **Rubens**, P. P. — Job lying upon a straw-bunch is tormented by his wife and some devils. — On W., h. 1′ 1″ 4‴, l. 9″ 6‴.

901. (309.) **Rubens**, P. P. — The defeat of Sanherib king of Assyria on his march against Judah by the angel of our Lord. — On W., h. 3′, l. 3′ 10″.

902. (310.) **Rubens**, P. P. — Queen Mary is imprisoned at Blois according to the order of her son. Fury goes aside with the burning torch. Underneath Calumny and Hate. — This sketch was never executed in full size. — On W., h. 2′ 1″, l. 1′ 7″ 4‴.

903. (311.) **Rubens**, P. P. — Henry IV. before his departure to Germany confides to the queen the reign of the kingdom. Between them the dauphin (Lewis XIII.). — A sketch. — See no. 294. — On W., h. 2′ 3″ 6‴, l. 1′ 6″ 6‴.

904. (312.) **Rubens**, P. P. — The Olympus celebrates the flourishing reign of Mary of Medici. Discord, Envy, Hate and Fraud are driven away by the gods. — A sketch. — See no. 294. — On W., h. 2′ 1″, l. 1′ 7″ 4‴.

905. (313.) **Rubens**, P. P. — St. George on horseback kills the dragon. In the background the delivered princess. — A finished sketch. — On paper, h. 2′, l. 1′ 6″ 6‴.

906. (314.) **Rubens**, P. P. — Birth of Lewis XIII. at Fontainebleu (on the 27th Sept. 1601). The new-born prince is entrusted

by Justice to the Genius of health. — A little copy. — On Wood, h. 2′, l. 1′ 6″ 6‴. (Is now removed into Rubens's Saloon.)

907. (315.) **Rubens**, P. P. — Queen Mary escapes out of the prison of Blois, protected by the darkness of night with the help of Minerva and the duke of Epernon. — See no. 294. — On W., h. 2′, l. 1′ 6″ 6‴.

908. (316.) **Rubens**, P. P. — The resurrection of the righteous and their elevation to Heaven, where the Judge of the world thrones on the rain-bow between the holy Virgin and all the saints. — A sketch. — On W., h. 3′ 9″, l. 2′ 11″.

909. (317.) **Rubens**, P. P. — Conversion of St. Paul. — On W., h. 2′ 11″, l. 3′ 9″.

The composition of this same object is differing with that of M. Miles at Leighcourt in England, known by the print of S. à Bolswert.

910. (318.) **Rubens**, P. P. — Francis of Paula being in clouds is implored by the plagued. — A sketch. — On W., h. 2′, l. 1′ 6″.

911. (319.) **Rubens**, P. P. — Queen Mary is going to Pont-de-Cé in Anjou to oppress there the civil war. Power follows her, Reputation and Victory accompany her in the air. — A sketch. — See no. 294. — On W., h. 2′, l. 1′ 6″ 6‴.

912. (320.) **Rubens**, P. P. — Queen Mary surrenders to her son the reign represented allegorically with a ship conducted by Lewis and watched by Bellona; she is moved by Force, Religion, Faith and Justice. — A sketch. — See no. 294. — On W., h. 2′, l. 1′ 6″ 6‴.

913. (321.) **Rubens**, P. P. — The treaty of peace at Angoulème after the reconciliation of the queen with her son. Mercurius leads the queen to the temple of peace. Peace is burning the arms of war. — See no. 294. — On W., h. 2′, l. 1′ 6″ 6‴.

914. (322.) **Rubens**, P. P. — Bust of the artist's brother. — A finished sketch. — On W., h. 1′ 9″, l. 1′ 4″.

915. (323.) **Rubens**, P. P. — St. Christopher carrying on his shoulders the Infant across a river. — A sketch. — On Wood, h. 2′ 5″, l. 2′.

916. (324.) **Rubens**, P. P. — An idyl-landscape with feeding cows. Two servants are occupied with them. — On W., h. 2″ 6′, l. 3′ 3″ 6‴.

917. (325.) **Rubens**, P. P. — The battle of Amazons. Theseus vanquishes Talestris queen of the Amazons upon the bridge of the river of Thermodon. — On W., h. 3′ 8″, l. 4′ 11″.

Painted for the celebrated amateur van der Gheest of Antwerp. John William elector of the Palatinate possessed it later and it became the cause to found the gallery of Dusseldorf.

918. (326) **Rubens**, P. P. — Meeting of Mary of Medici with her son. The queen arising towards heaven is embraced by her son. Punishing Justice precipitates the hydra of rebellion. — See no. 294. — On W., h. 2′, l. 1′ 6″ 6‴.

919. (327.) **Rubens**, P. P. — Bust of a man dressed in fur and a chain trimmed with a medallion. — On Ca., h. 1′ 8″ 9‴, l. 1′ 5″.

920. (328.) **Rubens**, P. P. — Portrait of Hellen Froment (Forman), second wife of the artist. — On Ca., h. 2′ 5″, l. 1′ 11″.

921. (329.) **Rubens**, P. P. — General Decius gets the benediction by a priest before the beginning of battle in which he intends to consecrate himself to death. — See no. 247, S. IV. — A finished sketch. — On W., h. 2′ 4″, l. 2′ 9‴.

922. (330.) **Rubens**, P. P. — Interiour of a thick-leaved grove, lightened efficaciously by sun-beams. Hounds pursue some game, the hunter is standing behind a tree. — On W., h. 9″ 11‴, l. 11″ 2‴.

Thirteenth cabinet.

Flemish and Dutch artists of the XVIth, XVIIth and XVIIIth centuries.

(No. 322 of saloon V and no. 242 of cab. X are to be found here.)

923. (331.) **Millet**, John Francis. — An Italian landscape at sun-set with a vintage and a river. A shepherd walks before his flock playing on the reed-pipe. — On Ca., h. 2′ 5″ 6‴, l. 2′ 11″.

924. (332.) **Backer**, James, 1608 (1609?) — 1641 (1651?), died ad Amsterdam, pupil of G. Kneller and Rembrandt. — Bust of a young man dressed in black with a low and black cap. — Signed. — On W., h. 2′ 2″, l. 1′ 7″ 6‴.

925. (333.) **Miereveld**, Michael Jansen, from Delft, 1567—1651 (1641?), pupil of Blocklandt. — A man's bust of pale com-

plexion with a gray-reddish beard wearing a broad-brimmed cap, a large frill and a blackish coat. — On W., h. 1′ 9″, l. 1′ 7″.

926. (334.) **Dyck,** Anth. van. — Dead Christ lying on the knees of his mother is held by St. John. Behind them one of the saint women in deep mourning. — A sketch. — On W., h. 1′ 1″ 3‴, l. 10″.

927. (335.) **Dyck,** Anth. van. — Portrait of queen Mary of Medici. — A sketch, painted in one colour. — On W., h. 9″, l. 7″ 6‴.

The sketches no. 335—338, 342—348 are of the same size and belong to the renowned series of portraits which van Dyck published after his prints and those of Luc. Vorstermann.

928. (336.) **Dyck,** Anth. van. — The abbot Cesar Alexander Scaglio. — On W. — See no. 335.

929. (337.) **Dyck,** Anth. van. — Count John of Nassau, in his hand the staff. — On W. — See no. 335.

930. (338.) **Dyck,** Anth. van. — Gustavus Adolphus king of Sweden, in his hand the staff. — On W. — See no. 335.

931. (339.) **Ducq** (Duc), Jan le, from the Hague, 1638 (1636?) — 1695, painted in the manner of Palamedesz. — A bivouac-scene. A woman fastens the spur to the boot of a Spanish officer. — On W., h. 10″, l. 1′ 4″ 8‴.

932. (340.) **Dyck,** Anth. van. — Dead Christ lying on the knees of the holy Virgin is wept over by angels. — A sketch of no. 212, S. III, painted in one colour on paper and drawn on copper, h. 11″ 9‴, l. 1′ 1″.

933. (341.) **Heem,** John Davidze of. — Some flowers in a glass-vase upon a table. Beside it a crucifix, a death's head, a silver watch and a sea-shell. — Signed twice. — On Ca., h. 3′ 2″ 6‴, l. 2′ 7″ 6‴.

934. (342.) **Dyck,** Anth. van. — The painter Palamedesz. — Half-figure. — On W. — See no. 335.

935. (343.) **Dyck,** Anth. van. — Bust of Peter Snayers, painter of battles and landscapes. — On W. — See no. 335.

936. (344.) **Dyck,** Anth. van. — Lucas van Uden, landscape-painter. — Half-fig. — On W. — See no. 335.

937. (345.) **Dyck,** Anth. van. — Princess Margaret of Lorraine. — Half-fig. — On W. — See no. 335.

938. (346.) **Dyck,** Anth. van. — Prince Francis Thomas of Carignan in armour. — Half-fig. — On W. — See no. 335.

939. (347.) **Dyck,** Anth. van. — General Tilly. — Half-fig. — On W. — See no. 335.

940. (348.) **Dyck,** Anth. van. — Duke Albert of Friedland, count of Wallenstein. — Half-fig. — On W. — See no. 335.

941. (349.) **Ducq** (Duc), Jan le. — A bivouac-scene. Two officers playing at cards on a drum. — On W. — Side-piece to no. 339.

942. (350.) **Backer,** James. — Bust of a young woman in a brown-red dress. — On W. — Side-piece to no. 332. — Signed.

943. (351.) **Dyck,** Anth. van. — Bust of a child. — A sketch. — On W., h. 1′ 5″, l. 1′ 2″.

944. (352.) **Dyck,** Anth. van. — Portrait of duke Wolfgang of Neuburgh, his large dog beside him. — A sketch of no. 345, S. V, painted 1629 in brown on paper and drawn on W., h. 1′ 4″, l. 11″ 6‴.

945. (353.) **Mieris,** Frans van, the elder. — Bust of the artist with a red cap adorned by ostrich-feathers. He gazes laughing towards the beholder. — Signed. — Oval form. — On W., h. 4″ 2‴, l. 3″ 1‴.

946. (354.) **Wynants,** John. — A landscape with a group of trees near a sand-hill and a path animated by travelers and a shepherd with his flock. — Signed: J. W. — On W., h. 6″ 9‴, l. 8″ 5‴.

947. (355.) **Mieris,** Frans van, the elder. — Bust of a woman with a black veil. — Signed and dated: 1662. — High-oval form. — On W., h. 4″ 2‴, l. 3″ 2‴.

948. (356.) **Lairesse,** Gerard of, born 1640 at Liege, died 1711 at Amsterdam, emulated the ideal direction of Nich. Poussin. — Allegorical representation in reference to the artist in his first period being about to devote himself to the study of sculpture. — Signed. — See no. 371. — On W., h. 2′ 2″, l. 1′ 8″ 6‴.

949. (357.) **Aelst**, Willem van, born 1620 at Delft, died 1679 at Amsterdam. — Dead partridges and several hunting-tools are lying on a table. — On Ca., h. 2′ 4″, l. 1′ 9″.

950. (358.) **Bega** (Begyn), Cornelius, from Haarlem, 1620—1664, pupil of Adr. of Ostade. — Some peasants amuse themselves in an inn with drinking, smoking, dancing and singing to a violin. — Signed. — On Ca., h. 1′ 4″ 4‴, l. 1′ 2″ 3‴.

951. (359.) **Dov** (Dow), Gerard. — A servant empties a brass-can out of an open window. In the background an old woman cutting slices of bread for a boy. — On W., h. 1′ 2″ 6‴, l. 10″ 6‴.

952. (360.) **Vois**, Ary de, from Leyden, 1641 (1631?) — 1698, imitator of Poelembourg, later of Brouwer, Teniers and Mieris. — A drinker in a torn coat with the tankard in his hand. — Signed. — On W., h. 8″ 9‴, l. 8″ 3‴.

953. (361.) **Wouwerman**(s), Philip. — A horseman alights from his horse near a little wooden bridge leading over a cascade. In the middle a shepherd with his flock. — Monogram. — On W., h. 9″ 9‴, l. 8″.

954. (362.) **Pynacker**, Adam. — A landscape at sun-set after a hot day. A white cow passes across a rivulet. — Signed. — On W., h. 1′ 6″ 4‴, l. 2′ 1″.

955. (363.) **Dyck**, Anth. van. — Christ having expired is surrounded by black darkness, the soldiers are running away. — On Ca., h. 3′ 6″ 6‴, l. 2′ 4″ 8″.

956. (364.) **Neer**, Eglon Hendrik van der, born 1643 at Amsterdam, died 1704 at Dusseldorf, took for his model Netscher and Ter-Borch. — A fair lady dressed in white satin is sitting before a curtain and tunes her lute. — Knee-piece. — Signed and dated: 1678. — On W., h. 1′ 3″ 9‴, l. 1′ 1″ 7‴.

957. (365.) **Metsù**, Gabriel, born 1615 at Leyden, lived still in 1664 at Amsterdam, imitator of Ter-Borch, Jan Steen and Ger. Dov. — A cook-maid dressed in a red jacket is sitting in the larder, in her hands a spitted fowl, beside her a hare is suspended. — Half-fig. — Signed. — On W., h. 1′, l. 9″ 4‴.

958. (366.) **Ostade,** Adrian van. — A drinker holds in his hands a glass filled with beer and a tankard. — Half-fig. — Signed. — On W., h. 9″ 3‴, l. 7″.

959. (367.) **Vliet,** Hendrik van den, Dutch artist born 1608 lived still in 1666, pupil of Willem van Vliet. — Interiour of a Gothic church at sun-light. — On W., h. 1′ 6″, l. 9″ 6‴.

960. (368.) **Bril,** Paul. — A landscape with the view of the sea and a neck of land animated by the hay-harvest and some fishermen drawing a net ashore. — On Cop., h. 4″ 7‴, l. 6″.

961. (369.) **Netscher,** Gaspard. — Night-piece. A boy sitting near a table lighted by a burning lamp plays on a shepherd's flute. Half-fig. — On Cop., h. 5″ 10‴, l. 4″ 11‴.

962. (370.) **Uyte-Wael,** Joachim van, from Utrecht, 1566—1604. — The marriage of Peleus and Thetis. Eris throws the apple of discord among the Olympian guests. — On Cop., h. 6″, l. 8″.

963. (371.) **Lairesse,** Gerard of. — The artist in his second period led by the genius of Prudence to Minerva's statue. Happy Success is sitting behind it. — On W. — Side-piece to no. 356.

964. (372.) **Crayer,** Gaspard. — The adoration of the holy Virgin by the Saints. — A sketch of no. 314, S. V., painted in one colour. — On Ca., h. 2′ 3″ 6‴, l. 1′ 7″ 6‴.

965. (373.) **Moucheron,** Frederick, born 1633 at Embden, died 1686 at Amsterdam, pupil of J. Asselyn. — A landscape with many high trees reflecting back in a pond, across which a shepherd and his flock are passing. — The figure and animals are painted by Nich. Berchem. — Signed. — On Ca., h. 1′ 10″ 6‴, l. 1′ 6″.

966. (374.) **Kabel,** Adrian van den, Dutch painter, 1621—1695, pupil of J. van Goyen. — A landscape without trees but with a house on a hill animated by a horseman, a woman and a boy. — Signed and dated: 1652. — On W., h. 1′ 5″, l. 1′ 8″ 7‴.

967. (375.) **Wynants, John.** — A landscape with a sand-hill, a path leads through a vast plain. — The hunters in the fore-ground are painted by Adr. v. d. Velde. — Signed. — On Ca., h. 1′ 2″, l. 1′ 3″ 6‴.

968. (376.) **Leeuw**, Peter van den, Dutch artist, died in 1704, imitator of Adr. v. d. Velde. — An evening-landscape with a brown-spotted cow, a servant with a milk-vessel leans against it. — Signed and dated: 1671. — On Wood, h. 9″ 8‴, l. 11″ 6‴.

969. (377.) **Berchem**, Nicholas. — A rocky landscape with ruins. In the fore-ground beside some cows and goats two women, one of them is occupied with spinning, the other with washing in a rivulet. — Signed. — On W., h. 11″, l. 9″ 10‴.

970. (378.) **Pynacker**, Adam. — A landscape with a boggy wood. A servant leads grazing a cow, a sheep and a goat. — On Ca., h. 1′ 5″ 10‴, l. 1′ 1″ 9‴.

971. (379.) **Weenix**, John Baptist, born 1621 at Amsterdam died about 1665 near Utrecht, pupil of Abr. Bloemaert. — A carpet-seller is fallen asleep on her truss of clothes near a stony monument, her dog beside her. — Signed and dated: 1665. — On W., h. 1′ 4″ 6‴, l. 1′ 1″.

972. (380.) **Diepenbeek**, Abraham. — A distribution of bread to the poor. Jesus Christ and the holy Virgin are to be seen in clouds. — Dated: 1629. — On Ca., h. 3′ 4″ 6‴, l. 2′ 7″ 6‴.

973. (381.) **Uden**, Lucas van, born 1595 at Antwerp where he still lived in 1662, pupil of Rubens. — A plain landscape with a pond at sun-set animated by a peasant riding his horses to water and by two women, one of them is milking a cow. — Signed. — On W., h. 1′ 7″ 2‴, l. 2′ 5″ 6‴.

974. (382.) **Leeuw**, Peter van den. — A landscape at day-break with a cow which has drunken out of a rivulet. Aside a shepherdess with three sheep. — Signed: P. v. leeuw 1671. — On W., h. 9″ 8‴, l. 10″ 10‴.

975. (383.) **Werff**, Adrian van der. — A night-concert executed by the masked grand-children to rejoice their grand-mother. — Signed. — On W., h. 1′ 2″ 6‴, l. 10″ 2‴.

976. (384.) **Wynants**, John. — A landscape with a cottage and a hound sitting near the high trunk of an oak getting dry. — Signed. — On W., h. 1′ 6″ 3‴, l. 1′ 2″ 3‴.

977. (385.) **Weenix,** John B., the elder. — A huntsman's boy followed by a grey-hound carries a dead hare and a basket with dead birds. — Signed and dated: 1665. — On W. — Side-piece to no. 379.

978. (386.) **Hackaert,** John, born 1635 at Amsterdam, died about 1708. — Some hunters with their hounds are waiting in a park on the governor of Holland who drives on in a magnificent carriage at a sunny place in the middle. — On Canvass, h. 2′ 2″, l. 1′ 10″ 2‴.

979. (387.) **Both,** John. — A rocky landscape with a far view. A shepherd carrying his wife passes across a river, a second one sits on a cow with his flock. — Signed. — On W., h. 1′ 6″ 5‴, l. 2′ 1″ 5‴.

980. (388.) **Vadder,** Lewis, born later than 1560 at Brussels, died in 1623. — A morning-landscape with a high sand-hill and shady groups of trees. In the middle the view of a deep valley with a village. — On W., h. 1′ 2″, l. 1′ 9″.

981. (389.) **Dekker,** Conrad, Dutch landscape-painter of the XVIIth century, imitator of J. Ruysdael. — A cottage shadowed by thick-leaved trees, several stables standing aside, animated by some peasants. — On Ca., h. 1′ 9″, l, 2′ 2″ 6‴.

Fourteenth cabinet.

Pictures of Flemish and chiefly Dutch artists of the XVIIth and XVIIIth centuries.

982. (390.) **Vlieger,** Simon van, born between 1604—1608 at Amsterdam, died 1670. — A tempest on the German ocean near the palings of the shore. Two traders and a fishing-boat are to be seen. — Signed. — On W., h. 1′ 9″, l. 3′ 3″ 3‴.

983. (391.) **Gabron,** William, from Antwerp, 1625—1679. — Dead nature. On a table laid with a cloth are standing beside a ham, several vases of silver, tin, glass and clay. — On W., h. 1′ 8″ 9‴, l. 2′ 8″.

984. (392.) **Wouwerman**(s), Philip. — Some travelers on horseback approach a river. Fishermen having spread a net draw it ashore assisted by a horse. — On W., h. 1′ 6″, l. 1′ 3″.

985. (393.) **Wouwerman**(s), **Phil.** — A horseman alighted from his horse on the march of hawking plays with a servant milking a goat. — Monogram. — On W., h. 1′ 2″, l. 1′ 6″ 6‴.

986. (394.) **Dov** (Dow), Gerard. — Night-piece. An old woman cuts slices of bread to supper for herself and two boys, one of them is holding the lamp. — On W., h. 10″ 5‴, l. 8″ 1‴.

987. (395.) **Ostade**, Adr. van. — Some peasants with their wives are smoking and joking in an inn. — Signed. — On W., h. 11″, l. 1′ 11″

988. (396.) **Mieris**, Fr. van, the elder. — „The boot of Mieris". The artist conversing with the landlady. The boot etc. of the artist lying on the table. — On W., h. 10″ 2‴, l. 6″ 7‴.

989. (397.) **Wouwerman**(s), Phil. — Some gentlemen mount the saddled horses in a stable. In the background some travelers. — Monogram. — On W., h. 11″ 6‴, l. 1′ 11″ 8‴.

990. (398.) **Wouwerman**(s), Phil. — Near a navigable river are stopping two cartmen with their loaded carts and their unharnessed horses. — On W., h. 10″ 9‴, l. 1′ 1″ 8‴.

991. (399.) **Ryckaert**, David, from Antwerp, 1615—1677 (?) imitator of Dav. Teniers etc. — A company of peasants celebrating the festival of the bean-king. — Signed and dated: 1648. — On Ca., h. 2′ 5″, l. 3′ 5″ 7‴.

992. (400.) **Schalken**, Godfrey. — The five prudent Virgins and the five foolish ones. Night-piece. — Signed and dated: 1700, — On Ca., h. 2″ 11″, l. 3′ 6″.

993. (401.) **Dov** (Dow), Ger. — Night-piece. A servant in one hand a burning candle, in the other a lantern is looking through a window. — Half-fig. — Signed: GDOV 1658. — On W., h. 11″, l, 7″ 9‴.

994. (402.) **Ostade**, Adr. v. — A merry company of peasants in a cottage. — Signed. — On W., h. 11″, l. 1′ 11″.

995. (403.) **Wouwerman** (s), Phil. — A stable. Some gentlemen being about to mount on horseback; a servant washing at the fountain. — Monogram. — On Cop., h. 11″, l. 1′ 11″ 6‴.

996. (404.) **Wouwerman**(s), Phil. — A cartman gives to drink to his horses out of a brook, a woman is sitting with her child on the unharnessed carriage. — Monogram. — On W., h. 10″ 9‴, l. 1′ 1″ 3‴.

997. (405.) (Study-picture?) **Wouwerman**(s), Philip. — A skirmish of horsemen in a corn-field and on the neighbouring hill. — On W., h. 1′ 11″ 6‴, l. 2′ 7″ 4‴.

The monogram (PHILS, interlaced by a W.) is doubtful.

998. (406.) **Wouwerman**(s), Phil. — Horses are driven to water, aside some children bathing, some women washing; cattle is ferried over. — Monogram. — On W., h. 1′, l. 1′ 1″ 7‴.

999. (407.) **Wouwerman** (s), Phil. — Riding-place. A saddled white horse is ridden in by his owner. — Monogram. — On Wood, h. 1′ 2″, l. 1′ 2″ 6‴.

1000. (408.) **Ruysdael,** Jacob. — A wood-brook rushes upon rocks into the fore-ground with a thick-leaved wood behind it, surmounted by arising clouds. — Monogram. — On Wood, h. 10″ 3‴, l. 8″.

1001. (409.) **Ruysch**, Rachel. — Some fruit near an oak-trunk animated by all sorts of insects. A lizard approaches lapping out of a broken egg lying in a bird's nest. — Signed and dated: 1709. — On Ca., h. 2′ 10″, l. 2′ 2″.

1002. (410.) **Helst,** Bartholomew van der. — Portrait of Adrian of Montesquiou-Montluc, count of Carmain, prince of Chabanais and grand-son of the marshal of Montluc dressed in a steely coat of mail with a white embroidered sash across his breast. — On W., h. 2′ 1″. l. 1′ 9″.

1003. (411.) **Teniers,** David, the younger. — A peasant's wife is lighting the pipe of her husband, he puts his right arm upon her shoulders holding in his left hand a wine-glass. — On W., h. 1′ 1″ 4‴, l. 1′ 7″ 6‴.

1004. (412.) **Kuyp** (Cuyp), Albert, born 1606 at Dortrecht, died after 1672, pupil of his father Jacob K. — An officer keeps a

saddled white horse at the bridle, on the left the view of camptents. — On Wood, h. 11″, l. 1′ 2″ 8‴.

1005. (413.) **Ostade**, Adr. v. — Some peasants are drinking and smoking in a cottage, a woman with her child is among them. — On W., h. 1′, l. 10″.

1006. (414.) **Mieris**, Fr. van, the elder. — An officer is fallen asleep by the host's side who holding a piece of money in his hand gives his wife to understand not to trouble the sleeper. The luggage of the traveler lies about. — Signed. — On Wood, h. 1′ 4″, l. 1′.

1007. (415.) **Mieris**, Fr. van, the elder, — A lady dressed in white satin is sitting at a table playing on the lute. — Signed and dated: 1665. — On W., h. 8″, l. 6″ 7‴.

1008. (416.) **Schalken**, Godfrey. — The Virgin touches the Infant lying on her knees with the finger on his chin while St. Joseph looks on him and an angel sings hallelujah. — On W., h. 9″ 8‴, l. 7″ 9‴.

1009. (417.) **Mieris**, Fr. van, the elder. — A lady dressed in brown silk presents an almond to her parrot. — On W., h. 8″, l. 6″ 9‴.

1010. (418.) **Keyser**, Theodore, from Utrecht or Amsterdam, 1595—1660, pupil of Fr. Hals, influenced by the art of Rembrandt. — A young manager of business gives an account to his mistress. — Signed and dated: 1658. — On Cop., h. 1′ 11″, l. 3′ 4″.

1011. (419.) **Wouwerman**(s), Phil. — A Bohemian camp. A gentleman, a lady, some peasants too have intercourse with them. In the background a landscape with a town. — Monogram. — On W., h. 2′, l. 1′ 10″ 3‴.

1012. (420.) **Heem**, John Davidsze de. — Different fruit on a silver plate and in a porcelain vase, butterflies are flying round it. — Signed. — On W., h. 1′ 9″, l. 1′ 6″ 10‴.

1013. (421.) **Glauber**, John. — A rocky landscape at sun-set with a town in the valley. In the fore-ground near a monument a woman is sitting conversing with a traveler. — On Wood, h. 1′, l. 1′ 3″ 6‴.

1014. (422.) **Mieris**, Fr. van, the elder. — In a rustic room two peasants are sitting on a table, one of them cuts tobacco talking with a woman, the other is drinking. — Signed. — On Wood, h. 1′ 2″, l. 11″.

1015. (423.) **Mieris**, Fr. van, the elder. — A lady wrapped in green-yellowish satin looks at a glass turning her back towards the beholder. — On W., h. 1′ 4″, l. 1′ 2″ 6‴.

1016. (424.) **Ruysch**, Rachel. — On a marble-table are standing some fine flowers in a glass animated by butterflies, aside the fruit and the branch of an orange-tree. — On Ca., h. 2′ 10″, l. 2′ 2″.

1017. (425.) **Miereveld**, Mich. Jansen. — Bust of a man with white hair and beard and a large frill. — Dated: 1635. — On W., h. 2′ 1″, l. 1′ 9″ 5‴.

1018. (426.) **Huchtenburgh**, John van, from Haarlem, 1646—1733, imitator of Ph. Wouwermans. — A fight of horsemen taking by storm a hill covered with trees. In the background a great battle. — Signed: I V H B. — Ca., h. 2′, l. 2′ 5″.

1019. (427.) **Wouwerman**(s), Phil. — A winter-landscape. Many persons are amusing themselves on an ice-canal with scating and going in a sledge, on the left a tavern-tent. — Monogram. — On W., h. 1′ 5″ 6‴, l. 1′ 11″ 6‴.

1020. (428.) **Wouwerman**(s), Phil. — The battle of Nordlingen on the 6th September 1634. Victory of the imperial army over the Swede. A bloody fight of horsemen is arising in the foreground. — Monogram. — On Ca., h. 1′ 6″ 6‴, l. 2′ 5″.

1021. (429.) **Heem**, Cornelius de. — Different fruit lying on a marble-plate. — Signed. — On W., h. 9″ 3‴, l. 1′ 6″.

1022. (430.) **Ostade**, Isaac van. — A rocky landscape. In the midst of a high-road is standing an ass loaded with utensils and victuals, his leader is reposing. — Signed. — On Wood, h. 1′ 1″ 3‴, l. 11″.

1023. (431.) **Berchem**, Nicholas. — A rocky landscape in Italy at sun-set. At the conflux of two rivers some shepherds, their flock are passing through the water. — Signed. — On W., h. 1′ 3″, l. 1′ 8″.

1024. (432.) **Schlichten**, John Phil. van der, Dutch artist, flourished in 1720, died in 1745, pupil of Adr. v. d. Werff. — St. Andrew standing with the cross in his hand. In the background he is nailed to the cross. — Signed and dated: 1732. — On W., h. 1′ 6″ 9‴, l. 1′ 2″ 8‴.

1025. (433.) **Lingelbach**, John, born 1622 at Frankfort o/M., died 1687 at Amsterdam, imitator of Ph. Wouwermans. — A hay-harvest. Some labourers are reposing there. — Signed. — On Ca., h. 1′ 7″, l. 1′ 5″.

1026. (434.) **Romeyn**, Willem, born at Utrecht (?), flourished between 1660—1680, imitator of K. du Jardin. — A shepherd with his flock reposing at the road leading over a low hill. — On W., h. 11″ 9‴, l. 9″.

1027. (435.) **Berchem**, Nicholas. — A rocky landscape with a large river and the ruins of a high round tower. On this side a peasant's wife seated on an ass converses with a shepherd on horseback. — On Ca., h. 1′ 9″, l. 2′ 6″.

1028. (436.) **Heem**, Cornelius de. — A carved citron and other fruit on a silver plate are standing on a green-covered stone-table. — Signed. — On W., h. 9″ 3‴, l. 1′ 6″.

1029. (437.) **Ter-Borch** (Terburg), Gerard. — A boy seated in a room is cleaning his dog. — Monogram. — On W., h. 1′ 1″, l. 10″ 2‴.

1030. (438.) **Berchem**, Nicholas. — Italian landscape at sunset with high mountains. On the high-road a shepherd from the Campania on horseback whom a woman begs a charity. — Signed. — On W., h. 1′ 3″ 1‴, l. 1′ 8″.

1031. (439.) **Schlichten**, John Phil. van der. — A rustic musician seated in his room is playing on the violin and singing to it. — Signed and dated: 1731. — On Wood, h. 1′ 5″ 6‴, l. 1′ 2″ 6‴.

1032. (440.) **Huchtenburg**, John van. — An episode from the battle of Hoechstedt. The French marshal Tallard taken prisoner is led off by a trumpeter on horseback. Hungarian horsemen surprise a train of victuals. — On Ca., h. 2′, l. 2′ 6″.

1033. (441.) **Wouwerman**(s), Phil. — A merry company of gentlemen and ladies take refreshments after hunting near a statue of the god Pan. — Monogram. — On W., h. 1′ 5″ 6‴, l. 1′ 11″ 6‴.

1034. (442.) **Wouwerman**(s), Phil. — The capture and pillage of a village by soldiers. The peasants are endeavoured to save their cattle upon the ship on the river, on its banks the fugitives are shot down. In the fore-ground some peasants begging pardon. — On Ca., h. 1′ 6″ 6‴, l. 2′ 5″.

1035. (443.) **Kuyp**, Albert. — A house-cock and a hen lying on straw in a stable. — Signed. — On Ca., h. 1′ 9″ 6‴. l. 2′ 1″ 6‴.

Fifteenth cabinet.

Flemish and principally Dutch artists of the XVIIth and XVIIIth centuries.

1036. (444.) **Hobbema**, Meindert, from Amsterdam, 1638—1709, painting in the manner of J. Ruysdael. — On a hill behind trees some cottages; there about a path animated by persons leads into the fore-ground through a flat water. — Signed. — On W., h. 1′ 7″ 6‴, l. 2′.

1037. (445.) **Asselyn**, John, born 1610 near Amsterdam, died in 1660, took for his model P. van Laar (in the figures) and Berchem (in the landcapes). — Italian landscape with a decayed castle on a high rock, travelers on horseback pass the main-road. In the distance a river and a town in morning-fog. — On Ca., h. 2′ 1″ 6‴, l. 2′ 10″.

1038. (446.) **Ruysdael**, Jacob. — A landscape on the left with a hill covered with beech- and oak-trees. A little river is forming a cascade, on the other side a country-church. — On Ca. drawn on W., h. 2′ 2″, l. 2′ 9″ 3‴.

1039. (447.) **Teniers**, David, the younger. — A peasant sits smoking, his wife dries the tobacco. — Signed. — On Wood, h. 6″ 3‴, l. 8″ 4‴.

1040. (448.) **Mieris**, Frans van, the elder. — Break-fast. The artist presents oysters on a silver plate to a lady sitting at table with a wine-glass in her hand. — Knee-piece. — Signed and dated: 1667. — On W., h. 10″, l. 7″ 6‴.

1041. (449.) **Poelembourg,** Cornelius. — The holy birth. Christ lying in the crib is adored by many shepherds and shepherdesses. — Signed. — On Cop., h. 10″ 4‴, l. 1′ 1″.

1042. (450.) **Lys,** John van der, born 1600 at Breda, died 1657 at Rotterdam, pupil of C. Poelembourg. — In a landscape lighted by the sun the god Pan dances after the cymbal played by a nymph, Roman ruins are aside and bulls are walking through a flat water. — Signed. — On W., h. 1′ 5″ 6‴, l. 2′ 6″ 3‴.

1043. (451.) **Velde,** William van de, the younger, born 1633 at Amsterdam, died 1707 at Greenwich, pupil of Simon van Vlieger. — A sea-storm is passed and has driven many ships out of the bay into the open sea. — Signed. — On Ca., h. 2′ 6″, l. 2′ 9″ 3‴.

1044. (452.) **Asselyn,** John. — A stone-bridge leading over a navigable river. Some travelers expect the embarkment with their luggage. — Signed: I A F. — On W., h. 1′ 10″ 8‴, l. 2′ 4″.

1045. (453.) **Ruysdael,** Jacob. — A steep path leads over a sand-hill decorated with few trees, a carriage descends down to the other side. In the fore-ground a river, on its shore a willow. — Signed: IRuisdael 1667. — On W., h. 2′ 1″ 7‴. l. 2′ 10″.

1046. (454.) **Kuyp,** James, the elder, born 1575 at Dortrecht, died about 1635, pupil of Abr. Bloemaert. — A Gothic town on the bank of a large river, a great traveling-carriage is ferried over it. — On W., h. 1′ 4″, l, 2′ 6″.

1047. (455.) **Ruysdael,** Jacob. — The entrance in a dark wood with a quiet pond. A hare is pursued by some hunters. — Signed: IR. — On Ca., h. 1′ 10″ 6‴, l. 2′ 3″ 6‴.

1048. (456.) **Rokes,** Henry, called Sorgh or Zorg, from Rotterdam, 1621—1682, imitator of D. Teniers, Ostade and Brouwer. — A peasant's family, occupied with domestic works. The peasant holds the tankard in his hand. — Oval form. — On W., h. 1′ 3″, l. 1′ 8″ 5‴.

1049. (457.) **Rokes,** Henry. — Some guests in an inn are seated at a table drinking and smoking. A peasant is playing on the violin and singing to it. — On W., h. 1′ 6″ 3‴, l. 1′ 9″ 6‴.

1050. (458.) **Ruysdael,** Jacob. — A wood-landscape with arising clouds. A peasant is hastening to a cottage in the background. A shepherd's boy drives his sheep through a water into the fore-ground. — Signed. — On Ca., h. 1′ 9″, l. 2′ 1″.

1051. (459.) (Probably.) **Ruysdael,** Salomon, from Haarlem, 1610 (1613?) — 1670, pupil of J. v. Goyen. — A Dutch landscape along a navigable river perfusing it till to the background. In the fore-ground fishermen are occupied. — On W., h. 1′ 2″ 6‴, l. 1′ 11″ 6‴.

1052. (460.) **Velde,** Adr. van de. — A shepherd with his flock, his dog is drinking out of a stone-fountain, a woman on horseback lets her animal do the same. — On Ca., h. 1′ 3″ 1‴, l. 1′ 4″.

1953. (461.) **Velde,** William van de. — Calm sea animated by a frigate and two traders. — On Ca., h. 1′ 7″ 6‴, l. 1′ 10″.

1054. (462.) **Everdingen,** Allart (Albert) van. — A sea-storm and a surge. Some pilots are endeavouring to save the crew of a frigate. — On W., h. 2′, l. 3′.

1055. (463.) **Neer,** Eglon van der. — A gentlewoman is fainting after a bleeding. The physician and some women take care of her. — Signed and dated: 1680. — On W., h. 1′ 7″ 6‴, l. 1′ 3″ 10‴.

1056. (464.) **Huysum,** Jan van, from Amsterdam, 1682—1749, pupil of his father Justus v. H. — A basket filled with flowers is standing on a table, butterflies fly round it. — Signed. — On W., h. 1′ 2″, l. 1′.

1057. (465.) **Brouwer,** Adrian. — A surgeon takes away the plaster from the arm of a peasant. — On W., h. 8″ 10‴, l. 7″ 7‴.

1058. (466.) **Mieris,** Frans van, the elder. — An old warrior is sitting at a table a little pipe in his hand, beside him the wooden tankard. — Knee-piece. — Signed. — On W., h. 7″ 6‴, l. 6″.

1059. (467.) **Vois,** Ary de. — A smoker sitting at a table holds in his hand a vial of white glass. — Knee-piece. — On W., h. 7″ 6‴, l. 6″ 6‴.

1060. (468.) **Weenix,** John Bapt. — A young girl is fallen asleep before a magnificent pillared edifice, her tamborine lies on

her side. Behind her is sitting a boy on antique ruins. — Signed. — On Ca., h. 2′ 8″, l. 1′ 8″ 4‴.

1061. (469.) **Ruysdael,** Salomon. — A landscape with a river running over the whole plain of the fore-ground. Some shepherds with their flock are ferrying over. — On W., h. 2′ 6″, l. 2′ 11″.

1062. (470.) **Ter-Borch** (Terburg), Ger. — A trumpeter delivers a letter to a lady which she lingers to accept in the presence of her maid. — Signed. — On W., h. 1′ 8″ 6‴, l. 1′ 5″.

It is an episode from the novel painted by Ter-Borch in several pictures which are to be found in Dresden, Amsterdam, Berlin and London (Gallery Bridgewater).

1063. (471.) **Huysum,** Jan van. — On a marble-table are lying some fruit and flowers animated by butterflies. — Signed. — On Ca., h. 1′ 2″, l. 1″

1064. (472.) **Velde,** Adr. van de. — A shepherd drives his flock into the fore-ground through a river where a woman is seated on a two-wheeled cart. — Signed and dated: 1671. — On Ca., h. 1′ 3″, l. 1′ 4″ 3‴.

1065. (473.) **Neefs,** Peter, from Antwerp, 1570—1651, pupil of H. van Steenwyck. — Interiour of a Gothic church. A priest with the host-vase approaching to the entrance of the church. Night-piece. — On W., h. 1′ 2″ 6‴, l. 1′ 6″ 4‴.

1066. (474.) **Ruysdael,** Jacob. — A wood of oak-, beech- and willow-trees ashore of a boggy water. In the middle a shepherd with his flock. — On Ca., h. 1′ 11″, l. 2′ 11″ 10‴.

1067. (475.) **Ruysdael,** Jacob. — Two rivers forming a cascade rush over stones. A shepherd comes from on high with his sheep over a stone-bridge. — Signed: JRuysdael. — On Ca., h. 2′ 7″, l. 1 9″.

Sixteenth cabinet.

Pictures of Adrian van der Werff, painted for John William elector Palatine.

1068. (476.) **Werff Adr. v. d.** — The portraits of John William and his wife Mary Anne Louisa of Medici are crowned by genii. The plastic, musical, poetical and rhetorical arts are assisting (under

the figures of Minerva and six Muses). The Painting is sitting on the ground with the medallion-portrait of Van der Werff. — Painted in 1716. — On W., h. 2′ 7″, l. 1′ 9″ 9‴.

1069. (477.) **By the same.** — Sara leads Hagar the Egyptian servant to Abraham. — Sign. and dat.: 1699. — On Ca., h. 2′ 4″ 6‴, l. 1′ 10″ 6‴.

1070. (478.) **By the same.** — Full-length portrait of John William in the electoral dress. — Sign. and dat.: 1700. — On Ca., h. 2′ 4″ 3‴, l. 1′ 8″.

1071. (479.) **By the same.** — St. Magdalen repentant lying in a grotto reads in the Hebrew Old Testament. — Sign. and dat.: 1707. — On W., h. 1′ 2″ 11‴, l. 1′ 3″.

1072. (480.) **By the same.** — Rest on the flight to Egypt. The holy Virgin is sitting with the Infant to whom St. Joseph presents a cherry-branch. — Sign. and dat.: 1702. — On W., h. 1′ 2″ 5‴, l. 1′ 5″ 5‴.

1073. (481.) **By the same.** — Ecce homo. The Saviour with tied hands is exposed to the people by Pilate. — Sign. and dat.: 1698. Rotterdam. — On Ca., h. 4′, l. 3′ 4″ 6‴.

1074. (482.) **By the same.** — Full-length portrait of Mary Anne Louisa wife to John William with an orange-branch in her hand. — Sign. and dat.: 1700. — Side-piece to no. 478. — On Ca.

1075. (483.) **By the same.** — Abraham rejecting Hagar and her son Ishmael. — Sign. and dat.: 1701. — On W., h. 2′ 4″ 6‴, l. 1′ 4″.

1076. (484.) **By the same.** — The annunciation. The holy Virgin is sitting before her house, beside her a basket filled with rolls. — Sign. and dat.: 1706. — On W., h. 2′ 6″, l. 1′ 9″.

No. 484—499 form the famous series of representations out of the life of Jesus Christ, painted on W. by Adr. v. d. Werff in 1703—1714. They are all of the same size.

1077. (485.) **By the same.** — Jesus as a boy among the Pharisees and Scribes in the temple of Jerusalem. — Signed and dated: 1708. — See no. 484.

1078. (486.) **By the same.** — Jesus in the olive-garden at weak moon-light. The three apostles are fallen asleep. Behind them Judas and his cohort. — Sign. and dat.: 1711. — See no. 484.

1079. (487.) **By the same.** — The Virgin and St. Joseph paying a visit to Zachary and St. Elizabeth. — Sign. and dat.: 1708. — See no. 484.

1080. (488.) **By the same.** — The holy birth. The Virgin shows the new-born Child to the adoring shepherds. The light streaming forth from the Infant illuminates the group. — Sign. and dat.: 1706. — See no. 484.

1081. (489.) **By the same.** — The flagellation of Christ. Pilate and some judges look on it from a balcony. — Signed and dated: 1710. — See no. 484.

1082. (490.) **By the same.** — The coronation of thorns. Spectators are looking at it from a balcony. — Sign. and dat.: 1710. — See no. 484.

1083. (491.) **By the same.** — Presentation in the temple. Simeon holding the Infant on his arms gives thanks to our Lord. Aside the Virgin, St. Joseph and St. Elizabeth. — Signed and dated: 1705. — See no. 484.

1084. (492.) **By the same.** — Jesus Christ carrying the cross sustained by Simon of Cyrene and followed by St. Joseph and the holy women in tears. — Of the year 1712? — See no. 484.

1085. (493.) **By the same.** — The ascension of Christ. Below the apostles in great surprise and deep veneration. — Signed and dated: 1710. — See no. 484.

1086. (494.) **By the same.** — The descent of the holy Spirit. Aside St. Magdalen is kneeling among the apostles. — Signed and dated: 1711. — See no. 484.

1087. (495.) **By the same.** — Christ crucified has expired. His mother fainting is sustained by the saint women. Behind them St. John in deep mourning. — Sign. and dat.: 1708. — See no. 484.

1088. (496.) **By the same.** — The burial of Christ. Joseph of Arimathia supports his head, the holy Virgin is about to take away the crown of thorns. St. Magdalen kisses his hand, behind her St. Elizabeth. — Sign. and dat.: 1703. — See no. 484.

1089. (497.) **By the same.** — The ascension of the holy Virgin. — Sign. and dat.: 1714. — See no. 484.

1090. (498.) **By the same.** — The coronation of the holy Virgin. Two angels present to her who is kneeling on clouds

the heavenly crown and the sceptre. At the top Jesus Christ in a glory. — Signed and dated: 1713. — See no. 484.

1091. (499.) **By the same.** — The resurrection of Christ. An angel has removed the tomb-stone. The frightened guardians fall to the ground or escape. — Sign. and dat.: 1713. — See no. 484.

1092. (500.) **By the same.** — The Virgin sitting on the ground with a book looks on the Infant who contemplates a nest with young birds shown to him by little St. John. — Signed and dated: 1715. — On W., h. 1′ 9″ 5‴, l. 1′ 5″.

Seventeenth cabinet.

Flemish and principally Dutch artists of the XVIIth and XVIIIth centuries.

1093. (501.) **Everdingen,** Allart (Albert) van. — A cascade rushing between rocks and a fir-wood, where people are occupied with fishing and carrying brush-wood. — On W., h. 1′ 7″ 3‴, l. 2′ 3″ 7‴.

1094. (502.) **Stevens,** Palamedes (Palamedesz), born 1607 at London, died 1638 at Delft, pupil of Esaias v. d. Velde. — A fight of horsemen, one of them is lying dead on the ground, an other is lifting up hardly from his violent fall. — On Wood, h. 1′ 8″ 6‴, l. 2′ 4″.

1095. (503.) **Heyden,** John van der, born 1637 at Gorcum, died 1712 at Amsterdam, pupil of Adr. v. d. Velde. — A large place in a town bordered with trees, on the left side a palace in the style of renaissance, in the background a Roman church. — On W., h. 1′ 6″ 6‴, l. 1′ 10″.

1096. (504.) **Ruysdael,** Jacob. — A winter-landscape at thawing-weather with cottages; in the fore-ground a peasant with his son. — Signed. — On Ca., h. 1′ 1″ 3‴, l. 11″ 6‴.

1097. (505.) **Jardin,** Karel du. — Four resting sheep. The shepherd's boy is about to milk a goat. — Signed. — On Canvass, h. 1′ 7″, l. 10″.

1098. (506.) **Poelembourg,** Cornelius. — A landscape with Roman ruins. A cow-herd is talking with four women dressed in an ideal costume. — On W., h. 9″ 6‴, l. 1′ 1″.

1099. (507.) **Werff**, Adr. v. d. — A young girl and a boy amuse themselves with letting out a bird of the basket. Behind them some studying artists at a statue of Hercules killing Cacus, and a lady who copies nature. — On W., h. 1′ 5″ 4‴, l. 1′ 11″.

1100. (508.) **Breenbergh**, Barthol., born about 1600 at Utrecht, died 1660 (1663?) at Amsterdam, imitator of Poelembourg. — A monk in a grotto is praying before an open book. In the open entrance an other is reading in a book. — On Ca., h. 1′ 4″, l. 1′ 1″ 2‴.

1101. (509.) **Seghers** (Zegers), Daniel, „the Jesuit of Antwerp“, 1590—1660, pupil of J. Brueghel. — A relievo decorated with flowers is representing boys of Bacchus playing with a goat. — On W., h. 1′ 5″, l. 2′ 1″ 3‴.

1102. (510.) **Mieris**, Frans van, the younger, from Leyden, 1689—1763, pupil of his father Willem van M. — A woman with her child is sitting near the cradle. A fishmonger offers her a piece of salmon, the servant goes away through the door. — On Wood, h. 1′ 11″, l. 1′ 7″.

1103. (511.) **Potter**, Paul, born 1625 at Enkhuisen, died 1654 at Amsterdam, pupil of his father Peter P. — A cow, some sheep and goats are lying before a cottage. An old woman with her husband instruct a little girl in walking. In the background a servant milks a black cow. — Sign. and dat.: 1646. — On W., h. 1′ 1″ 8‴, l. 10″ 11‴.

1104. (512.) **Poelembourg**, Cornelius. — A landscape with houses on high rocks and the view of a vast hilly country, the path in the midst is animated by travelers. — Signed. — On W., h. 1′, l. 1′ 2″ 4‴.

1105. (513.) **Werff**, Adr. v. d. — Diana discovering the fault of Calisto. — Sign. and dat.: 1704. — On W., h. 1′ 5″ 2‴, l. 1′ 2″ 5‴.

1106. (514.) **Wyck**, Thomas, from Haarlem, 1616—1686 (1682?), imitator of Adr. v. Ostade. — An alchymist in his laboratory. — Signed. — On Ca., h. 1′ 5″ 9‴, l. 1′ 2″ 6‴.

1107. (515.) **Brouwer**, Adrian. — Some peasants are singing in a cottage, others are listening to it. A woman lets drink a child out of a cup. — On W., h. 1′ 4″, l. 1′ 9″ 3‴.

1108. (516.) **Wouwerman**(s), Phil. — A horseman with a woman sitting on his animal are stopping before the tent of a sutler who presents to him a glass of wine. A trumpeter gives the signal for decamping. — Monogram. — On W., h. 1′ 6″ 8‴, l. 2′ 2″ 8‴.

1109. (517.) **Dov** (Dow), Ger. — A hermit kneeling in a grotto is praying before a crucifix. — On W., h. 1′ 1″ 6‴, l. 10″ 8‴.

1110. (518.) **Romeyn**, Willem. — A muleteer is conversing with a woman on the high-situated fore-ground, aside two sumpters and a pack-ass. — Signed. — On W., h. 1′ 1″ 9‴, l. 11″ 9‴.

1111. (519.) **Velde**, Adr. v. d. — A wood-landscape with resting cows and sheep, others are standing in a rivulet. A servant is listening to the flute of a young shepherd. — On Ca., h. 11″ 5‴, l. 1′ 3″ 2‴.

1112. (520.) **Huysmans**, Cornelius, born 1648 at Antwerp, died 1727 at Mechlin, pupil of J. van Arthois. — Three cows descend from a wood-path near a sand-hill to refresh themselves in a source. — On Ca., h. 2′ 6″, l. 1′ 9″.

1113. (521.) **Geldorp** (Gualdorp), Gortzius, born 1533 at Louvain, died 1616 (1618?) at Cologne, pupil of Fr. Pourbus the elder. — Bust of a man in a red coat with black rabato and a white frill. — Sign.: Ao. 1602. G. G. F. — On W., h. 1′ 9″, l. 1′ 7″.

1114. (522.) **Pourbus**, Francis, the younger. — Bust of an old woman in a black dress with a white coif and a frill. — On W., h. 1′ 9″, l. 1′ 7″.

1115. (523.) **Huysmans**, Cornelius. — A rocky landscape with many trees and the view of the distance. In the fore-ground some women conversing with a man. — On W., h. 2′ 6″, l. 1′ 9″.

1116. (524.) **Saftleven** (Zachtleven), Harman. — A landscape bearing the Rhenish character with a river animated by ships and boats. — On W., h. 1′ 2″ 2‴, l. 1′ 8″ 3‴.

1117. (525.) **Ruysch**, Rachel. — On a marble-table flowers in a glass-vase animated by butterflies. — Sign. and dat.: 1715. — On Ca., h. 2′ 4″ 9‴, l. 1′ 11″ 6‴.

1118. (526.) **Wynants**, John. — A landscape with sand-hills decorated with trees. Some cows approach into the fore-ground. — Sign. and dat.: 1672. — On Ca., h. 11″ 3‴, l. 1′ 11″ 6‴.

1119. (527.) **Brouwer**, Adrian. — The physician of a village probing with a knife the wound at the foot of a peasant, his wife prepares the plaster. — On W., h. 11′ 9‴, l. 1′ 2″.

1120. (528.) **Weenix**, John Bapt. — At the entrance of a magnificent edifice a knife-grinder is occupied with whetting. A little girl looks on. The lady of the house is conversing with a gentleman. — Sign. — On Ca., h. 2′ 8″ 9‴, l. 3′ 3″.

1121. (529.) **Metsù**, Gabriel. — The festival of the bean-king celebrated in a rustic room. — Sign. — On Ca., h. 2′ 6″, l. 3′ 4″.

1122. (530.) **Hooch** (Hoog), Peter van, born about 1628, lived still in 1670, pupil of Berchem. — Interior of a Dutch country-room lighted by the sun-beams and their reflex. A woman reads in a book, her back turned towards the beholder. — On Ca., h. 2′ 3″ 9‴, l. 1′ 11″ 3‴.

1123. (531.) **Ruysdael**, Jacob. — A landscape with a cottage at the foot of a sand-hill covered with trees. A peasant with his wife is marching on the path. — On W., h. 10″ 9‴, l. 10″ 9‴.

1124. (532.) **Myn**, Harman van der, born 1684 at Amsterdam, died 1741 at London. — Flowers with an orange-branch in a crystal-plate. — Signed. — On Ca., h. 2′ 5″, l. 1′ 10″ 5‴.

1125. (533.) **Teniers**, David, the younger. — Peasants are conversing smoking and drinking in a cottage. — Signed. — On W., h. 11″, l. 1′ 1″ 3‴.

1126. (534.) **Kierings**, Alexander, from the Netherlands, 1590—1646, pupil of J. Miel. — An autumn-landscape with high oak-trees and the view of a river. A hunter and his hounds pursue a deer. — On W., h. 2′ 4″, l. 3′ 4″.

1127. (535.) **Huysmans**, Cornelius. — An evening-landscape with many trees and the view of fertile hills and far heights. In the fore-ground three shepherd's boys having bathed. — On Ca., h. 1′ 10″ 6‴, l. 2′ 6″ 3‴.

Eighteenth cabinet.

Italian artists from the XIV^th^ till to the XVIII^th^ century.

1128. (536.) **Torregiani**, Barthol., born probably at Naples, died very young after 1673, pupil of Salv. Rosa. — A rocky wood-landscape. In the fore-ground Narcissus is seated admiring

his beauty in the mirror of the water, a nymph observing him. — On Canvass, h. 2′ 2″ 6‴, l. 2′ 11″ 8‴.

1129. (537.) (Attributed to) **Basaiti,** Marco, born in Friuly, painted yet in 1520. — The corpse of our Saviour lying on the knees of his mother is surrounded by the holy women, St. John, Nicodemus and Joseph of Arimathia. — On W., h. 3′ 10″, l. 2′ 10″. — (It is now to be found in Cab. XIX.)

1130. (538.) **Unknown.** — St. Anthony of Padoua performs a wonder at a heretic in a temple. — A tempera on W., h. 1′, l. 2′ 8″. (This picture is certainly an apocryphal one.)

1131. (539.) By the **time of Giotto,** painted in Tuscany under the influence of the later Byzantine art. — A picture in three divisions: 1) The Virgin and Child enthroned with St. Clara and an other saint woman. — 2) Jesus Christ washing the feet of his apostles. — 3) The Last Judgment. A stream of blood runs out of the wounds of Christ's feet overflowing the sinners in the hell. — On W., gilt ground, h. 2′, l. 11″ 6‴. — (No. 539 and 540 are at present in Cab. XIX.)

1132. (540.) **By the same.** — A picture in three divisions: 1) Christ crucified, aside St. Magdalen, St. John and the Virgin fainting, the sword in her heart. — 2) The flagellation and the cross-bearing. — 3) St. Francis receiving the cicatrices. — A completive side-piece to no. 539. — On W., gilt ground.

1133. (541.) **Raffaello** Sanzio da Urbino. — Little St. John's head as a boy. — Painted in fresco on a brick (in 1505?), h. 1′ 4″ 6‴, l. 11″ 6‴. — (At present in Cab. XXI.)

1134. (542.) A **Florentine master** living about the middle of the XVth century. — The head of a monk paint. in fresco. — H. 6″ 9‴, l. 6″. — (At present in Cab. XX.)

1135. (543.) (Probably.) **Allegri,** Antonio, called **Correggio.** — An angel's head paint. in fresco. — H. 11″, l. 1′. — (At present in Cab. XX.)

1136—1139. (544—547.) (The paintings in Roman mosaic work belonging to these numbers have been brought into the depot.)

1140. (548.) **Torregiani,** Barthol. — A rocky wood-landscape ashore of a river. Hagar rejected is walking beside her son Ishmael. — Side-piece to no. 536. — On Ca.

Nineteenth cabinet.

Italian artists from the XIV^th^ till to the XVIII^th^ century.

No. 537, 539 and 540 of Cab. XVIII are transposed into this Cabinet, besides no. 611 of Cab. XXI.

1141. (549.) (In the manner of) **Michelangelo Buonarroti,** born 1475 at Caprese near Florence, died 1564 at Rome, pupil of Dom. Ghirlandajo. — Christ in the olive-garden. In the background he goes to awake his disciples fallen asleep. — On W., h. 1′ 3″ 5‴, l. 2′ 1″ 3‴. — (At present in Cab. XXI.)

1142. (550.) (In the manner of) **Spinello di Luca Aretino,** born between 1330 and 1333 at Arezzo, died 1409 or 1410. — St. Maurice, St. Dominick and St. Peter. Behind them St. Nicholas and St. Stephen. — On W., gilt gr., h. 4′ 4″ 6‴, l. 2′.

1143. (551.) (Probably.) **Taddeo Bartolo** di maestro Mino from Siena, 1363—1422. — A shrine tripartite. — Middle-picture: The ascension of the Virgin. — A tempera on W., gilt gr., h. 2′ 8″, l. 1′ 1″ 3‴. — The side-wings painted in one colour represent three rows of holy women with six apostles and three rows of holy men.

1144. (552.) A **Florentine artist** of the XV^th^ century. — The corpse of our Saviour lying stretched out near the tomb is wept over by the saint women as well as by St. John, Nicodemus, Joseph of Arimathia and many other believers. — On Wood, h. 1′ 5″ 4‴, l. 2′ 8″.

1145. (553.) (In the manner of) **Spinello Aretino.** — St. Anthony with the cross, a saint bishop in a white monk's cloth and St. John the Bapt., behind them St. Paul and St. Catherine. — Side-piece to no. 550. — On W., gilt gr., h. 4′ 4″ 6‴, l. 2′ 2″ 9‴. (At present in Cab. XVIII.)

1146. (554.) A **Florentine artist** of the second half of the XIV^th^ century. — The angel Gabriel kneeling. — On W., gilt gr. h. 1′, l. 7″.

1147. (555.) **By the same.** — The holy Virgin receives kneeling the message of Gabriel. — Side-piece to no. 554. — On W., gilt ground.

1148. (556.) **Giotto** (Jottus, Joctus) di Bondone, born 1276 at Vespignano, died 1336 at Florence, pupil of Cimabuë. — Our Lord's supper. St. John leans on the bosom of our Saviour who sitting at the end of the table presents the piece of bread to Judas. — A tempera. — On W., h. 1′ 4″ 10‴, l. 1′ 5″.

Originally it belonged with no. 560 to the tablets painted by Giotto for the sacristy-shrines of Santa Croce at Florence. The others are to be found in the Gallery of the Academy of Florence and in the Museum of Berlin.

1149. (557.) **Florentine school** of the first half of the XVth century. — St. Jerom in a white under-dress standing between rocks scourges himself with a stone. — On W., h. 2′ 5″ 6‴, l. 1′ 6″ 6‴.

1150. (558.) **Guidi,** Tommaso or Maso, called **Masaccio,** born 1402 at S. Giovanni in Val d'Arno, died 1443 at Florence. — The artist's portrait. He wears the puffy red Florentine capuch with long ends hanging down. — Half-fig. — A tempera on W., h. 1′ 9″ 6‴, l. 1′ 5″ 9‴.

1151. (559.) An **Artist of the Netherlands** of the later school of Quentin Metsys. — Two old men praying, one of them with joined hands, the other holding a rosary. — Half-figg. — On W., h. 1′ 8″, l. 1′ 5″ 9‴.

1152. (560.) **Giotto di Bondone.** — Christ crucified. St. Francis is kneeling beside a priest and a nun at the foot of the cross, the Virgin fainting is sustained by the saint women; St. John, Nicodemus and Joseph of Arimathia are standing in deep mourning. — See no. 556. — On W., h. 1′ 5″ 8‴, l. 1′ 5″.

1153. (561.) By an **imitator of Giotto.** — A picture in four divisions: 1) An angel conversing with St. Augustin; 2) St. Augustin and other faithful believers are baptized; 3) St. Augustin preaching before many auditors; 4) St. Augustin preaching about the doctrine of the Trinity standing on the bodies of some heretics. — On W., gilt gr., h. 9″ 6‴, l. 1′ 1″ 9‴.

1154. (562.) **Tuscan artist** of the XVth century. — The Virgin is sitting with the Infant who stretches forth his hands to

seize her breast; at every side two angels, above them the holy Ghost and God Father. — On W., gilt gr., h. 1′ 9″ 7‴, l. 1′ 2″ 6‴.

1155. (563.) (Probably.) **Giotto di Bondone.** — Portrait of Franciscus Braccius. — A tempera on W., h. 1′ 7″ 7‴, l. 1′ 3″ 9‴.

1156. (564.) (In the manner of) **Andrew di Cione,** called **Orcagna,** from Florence, died in 1376 pupil of Andrew Pisano. — The Saviour throning on clouds holds in one hand the book of Truth, the other is giving the benediction. — On W., gilt gr., h. 1′ 11″, l. 1′ 3″.

1157. (565.) (Attributed to) **Pollaiolo** (Pollajuolo), Antonio del, from Florence, 1431 (1433) — 1498. — A picture in two divisions: 1) St. Francis marrying poverty; 2) he imposes on a young monk the yoke of the order. — On W., gilt gr., h. 10″ 8‴, l. 7″.

1158. (566.) **Florentine school** in the time before Cimabuë, in the manner of the Byzantine art. — The holy Virgin, her hands crossed on her chest. — Bust. — On W., gilt gr., h. 2′ 5″, l. 1′ 4″ 6‴.

1159. (567.) **Florentine school** in the first time of the XVth cent. in the manner of Gentile da Fabriano (1370—1450). — The adoration of the Magi with their suite on foot and on horseback. — On W., h. 2′ 6″, l. 1′ 9″.

1160. (568.) **Baldovinetti,** Allesso, from Florence, 1422—1499, pupil of Paolo Uccello. — The Infant is adored by the Virgin and three kneeling angels. Aside St. Joseph is fallen asleep. — Round form. — On W., h. and l. 2′ 6″ 6‴.

1161. (569.) **Pacchiarotto,** Giacomo, from Siena, 1474—1540, followed the influence of Perugino. — St. Bernardin of Siena with a sun-tablet. Behind him two angels. — Half-figg. — On W., h. 1′ 11″, l. 1′ 4″.

1162. (570.) An unknown **Florentine artist.** — St. George with the banner of the cross and St. Sebastian pierced by arrows is attached to a pillar. — On W., h. 1′ 8″ 3‴, l. 1′ 6″.

1163. (571.) (After and in the manner of) **Lorenzo di Credi.** — The Virgin and St. Joseph in a stone-ruin adore the Infant lying on the ground. — Round form. — On W., h. and l. 2′ 3″.

The original of this picture is to be found in the Gallery Borghese at Rome.

1164. (572.) **Panicale**, Masolino da, born 1403, died 1440 at Florence. — The holy Virgin standing at the door of her room receives the message of a kneeling angel. — On W., h. 2′ 1″, l. 2′ 5″.

1165. (573.) **Dutch school** of the second quarter of the XVIth century, Italian influence. — The suicide of Lucretia, in a landscape. — Half-fig. — On W., h. 1′ 5″ 6‴, l. 1′ 11″.

1166. (574.) **Byzantine school.** — The Virgin with the Infant blessing and holding a roll. — Half-fig. — On W., gilt ground, h. 10″ 2‴, l. 8″.

1167. (575.) An unknown **Florentine painter.** — The Virgin throned with the Infant. On the left the giver as half-fig. — On W., h. 1′ 8″ 3‴, l. 1′ 6″.

1168. (576.) **Pacchiarotto**, Giac. — The Virgin with the Infant, behind them four angels. — Half-figg. — On W., h. 1′ 10″ 6‴, l. 1′ 3″ 6‴.

1169. (577.) **Lippi**, Fra Filippi. — In a garden the Virgin with the Child is seated in an arm-chair. — Half-fig. — On Wood, h. 2′ 4″ 4‴, l. 1′ 8″.

1170. (578.) **Rosa**, Salvator, born 1615 at Renella near Naples, died 1673 at Rome, pupil of Gius. Ribera etc. — The troops of Gideon arriving over high rocks at a river are quenching their thirst. — On Ca., h. 2′ 3″ 6‴, l. 3′.

Tweentieth cabinet.

Italian artists from the XIVth till to the XVIIIth century.

No. 542 and 553 of Cab. XVIII are now to be found here.

1171. (579.) **Artist of the Florentine school** improving by the influence of the idealism of Raphael. — The Virgin kneeling in an open landscape adores the Infant, opposite her St. Joseph kneeling too. — On W., h. 1′ 11″, l. 2′.

1172. (580.) **Garofalo**, Benvenuti, called **Tisio.** — The Virgin holds the Infant sitting before her on a cornice. In the background a landscape. — Half-fig. — On W., h. 1′ 5″ 6‴, l. 1′ 1″ 6‴.

1173. (581.) **Raffaello Santi da Urbino.** — The baptism of Christ. — On W., h. 11″ 10‴, l. 1′ 3″ 6‴.

This picture and no. 593 are painted by Raphael in his youth about 1495 perfectly in the manner and in the study-room of Perugino and probably after the compositions of the latter for a predella.

1174. (582.) **Sarto**, Andrea del. — St. John the Bapt. standing on a hill in the desert preaches to the people. — An oil-sketch painted on paper in one colour, h. 1′, l. 1′ 11″ 6‴.

The scenes from the life of St. John the Baptist (no. 582, 583, 589 and 594) are the sketches for a party of fresco painted (1515—24) by Andrew in one colour in the convent of „Compagnia del Scalzo“ (brotherhood of the barfooted friars of St. John) at Florence.

1175. (583.) **Sarto**, Andrea del. — The Virgin paying a visit to Zachary's house is received by Elizabeth, behind her St. Joseph with the bunch. — A sketch on paper, h. 11″ 4‴, l. 1′ 1″. — See no. 582.

1176. (584.) **Robusti**, Jacopo, called Tintoretto. — Ecce homo. — On Cop., h. 1′ 3″, l. 1′.

1177. (585.) (In the manner of) **Giulio Romano.** — Theseus leaving Ariadne fallen asleep on the isle of Naxos is about to embark. The ship is decorated with basso-relievoes representing Nereids and Cupids. — On W.. h. 1′ 11″ 5‴, l. 1′ 10″ 6‴.

1178. (586.) **Dutch artist** painting in the manner of Raphael. — Dead Christ lying on the knees of Joseph of Arimathia is wept over. The holy Virgin fainting is sustained by a saint woman and St. John in deep mourning. St. Magdalen presses her face upon the sacred corpse, behind her Nicodemus and an other saint woman lamenting. — On W., h. 1′ 8″, l. 8″ 6‴.

The original is seen in the ducal Collection of Gotha.

1179. (587.) (Attributed to) **Raffaello Santi da Urbino.** — A young man of the Riccio-Family, his hair cut off right at the end, dressed in black with the same cap. In the background a meadow with trees where a grazing stag is spied by a lynx. — Half-figure. — The signation is false. — On W., h. 1′ 8″ 1‴, l. 1′ 3″ 3‴.

Formerly it was in the House of Lionardo del Riccio at Florence where it was thought to be the portrait and the work of Raphael.

1180. (588.) **Raffaello Santi da Urbino.** — Head of the archangel Michael in armour (of the House of Sampieri at Bologna). — Signed: R. S. (authentic?) — Ov. form. — On W., h. 9″, l. 6″ 4‴.

1181. (589.) **Sarto,** Andrea del. — The angel announcing Zachary the birth of St. John in the temple. — A sketch on paper, h. 11″ 9‴, l. 1′ 1″ 5‴. — See no. 582.

1182. (590.) (Copy.) **Luini,** Bernardino. — The holy Virgin holding the Infant on her knees to whom little St. John presents kneeling a camomile. — On W., h. 1′ 3″ 6‴, l. 1′ 1″.

1183. (591.) **Painter of the XVIth century,** partly imitating the Venetian, partly the Roman school. — The parnassus. Apollo is surrounded by the nine Muses and the most celebrated painters. — On W., h. 1′ 2″ 6‴, l. 2′ 2″.

1184. (592.) **Saraceno (Carlo Veneziano.).** — The holy Virgin dying surrounded by the twelve apostles. — On Cop., h. 1′ 5″, l. 10″ 6‴.

1185. (593.) **Raffaello Santi da Urbino.** — The resurrection of Christ standing on the brim of the tomb. Two guardians are sleeping, a third one is running away. — Side-piece to no. 581. — On W., h. 11″ 10‴, l. 1′ 3″ 6‴.

1186. (594.) **Sarto,** Andrea del. — Herodias's daughter presents to her mother the head of St. John the Bapt. — An oil-sketch, h. 11″ 6‴, l. 1′ 3″. — See no. 582.

1187. (595.) **After Correggio.** — Amor is reading in a paper which he holds with both hands. — A sketch on paper, h. 2′ 1″, l. 1′ 2″ 6‴.

It is a fragment of „Amor's education by Mercury in the presence of Venus" painted by Correggio and being in the National Gallery at London.

1188. (596.) (Attributed to) **Pippi,** called **Giulio Romano.** — Bust of a woman, probably a study for a figure of Judith. — On W., h. 2′ 2″ 6‴, l. 1′ 6″ 7‴.

1189. (597.) **In the manner of Raffaello Santi da Urbino.** — The holy Virgin holding the Infant on her knees. — Knee-piece. — On Ca., h. 1′ 9″, l. 1′ 4″.

Painted by an unknown artist in the manner of Raphael at his first sojourn in Florence. Formerly ascribed to Fra Bartolommeo.

1190. (598.) **Mazzolino,** Lodovico from Ferrara, 1491—1540, pupil of Lorenzo Costa. — In a landscape the holy Virgin is

sitting with the Infant to whom St. Joseph presents currants on a plate. — Dated: 1516. — On W., h. 1′ 11″ 6‴, l. 1′ 6″.

1191. (599.) **Lanfranco,** Giovanni. — Christ's agony in the olive-garden and the three apostles fallen asleep. — On slate, h. 1′ 11″ 9‴, l. 1′.

1192. (600.) **Dolci** (Dolce), Carlo. — The infant Jesus with a bouquet. — Bust. — On Ca., h. 1′ 2″ 4‴, l. 1′.

1193. (601.) **School of Giov. Bellini** (perhaps Andrea Cordelle Agi.). — All the holy relatives. The holy Virgin with the Infant, Elizabeth with little St. John, behind them St. Joseph, Mary wife to Alpheus and Mary wife to Zabadeus. — Knee-piece. — On W., h. 2′ 2″, l. 3′ 2″ 4‴.

1194. (602) **Bazzi,** Giovanni Ant., called **il Soddoma,** born 1474 (?) at Vercelli, died 1549 at Siena. — The Virgin is sitting under a red canopy with the Infant who presents to her a flower, in the other hand holding a bird. St. Joseph is looking over the curtain. — Knee-piece. — On W., h. 2′ 3″ 6‴, l. 1′ 8″ 3‴.

1195. (603.) (Probably.) **Tisio,** Benvenuto, called **Garofalo.** — The artist's portrait with a black cap, in his hand a pink. — On W., h. 1′ 1″, l. 9″ 2‴.

1196. (604.) (Probably.) **Bellini,** Giovanni (Giambellin), from Venice 1426—1516, son and pupil of James Bellin. — Bust of the artist. — On W., h. 1′ 2″ 6‴, l. 11″ 6‴.

1197. (605.) **Schidone,** Bartholomew, born 1580 (1560?) at Modena, died 1616 at Parma, imitator of Correggio. — St. Magdalen repentant leaning her head on her right hand, two angels are to be seen, one is holding a skull, the other the unguent-vase. — On Cop., h. 8″, l. 6″ 3‴.

1198. (606.) (?) **Lanfranco,** Giov. — The holy dolorous mother. — Bust. — Octagon. — On Cop., h. 1′ 11″, l. 10″ 6‴.

1199. (607.) **Cardi, Lodovico, da Cigoli.** — St. Francis of Assisi kneeling in a landscape is praying before a crucifix. — On Cop., h. 1′ 1″ 7‴, l. 11″.

1200. (608.) **Cima,** Giambattista da Conegliano, born about 1460, lived yet 1517 at Venice, pupil of Giov. Bellin. — The

Virgin with the Infant to whom St. Magdalen presents kneeling the unguent-vase, opposite St. Jerom with the stone. — Knee-piece. — Signed. — On W., h. 2′ 5″ 6‴, l. 3′ 9″.

1201. (609.) **Zampieri,** Domenico, (**Domenichino**). — Jupiter changed into a bull has eloped Europe and carries her off over the sea to Crete. — On Ca., h. 2′ 8″ 5‴, l. 2′ 11″ 6‴. (At present in Cab. XVIII.)

Twenty-first cabinet.

Italian artists from the XIVth till to the XVIIIth century.

No. 471 of Sal. VII and no. 541 of Cab. XVIII are now to be found here.

(See the supplements too.)

1202. (610.) **Lombardian artist** of the early XVth century. — The Saviour of the world. — Bust. — On W., h. 1′ 7″ 6‴, l. 1′ 2″ 9‴.

1203. (611.) **Fiesole,** Fra Giovanni da, called il Beato Angelico, born 1387 near Vespignano, died 1455 at Rome. — God Father appears in a glory of angels making music and adoring him. — Half-round. — On W., gilt gr., h. 1′ 1″, l. 2′ 5″. — (At present in Cab. XIX.).

1204. (612.) **Fiesole,** Fra Giovanni da. — St. Cosme and St. Damien with their brothers are tied and precipitated into the sea, but saved by angels. The judge Lysias is delivered from the force of two devils by the praying of these saint brothers. — On W., h. 1′ 2″, l. 1′ 5″ 3‴.

No. 612, 613 and 616 (perhaps no. 615 too) belong to the predella of the picture painted for the high-altar of St. Marcus's at Florence representing the Madonna surrounded by some Saints.

1205. (613.) **Fiesole,** Fra Giov. da. — St. Cosme and St. Damien are nailed to the cross. In vain people try to kill their three brothers with arrows and stones. — See no. 612. — On Wood, h. 1′ 2″ 3‴, l, 1′ 7″.

1206. (614.) **Raffaello Santi da Urbino.** — The Madonna di Tempi. The holy Virgin standing upright presses Jesus sitting on her left arm against her cheek as if she intends to kiss him. In the background a landscape with a town. — On W., h. 2′ 4″ 2‴, l. 1′ 7‴.

This picture belonged to the House Tempi at Florence painted about 1507. The original cartoon is to be found in the Museum Fabre at Montpellier.

1207. (615.) **Fiesole,** Fra Giov. da. — The holy Virgin, St. John and Joseph of Arimathia holding the dead body of Christ upright over the tomb. — On W., h. 1′ 2″, l. 1′ 5″. — See the notice of no. 612.

1208. (616.) **Fiesole,** Fra Giov. da. — St. Cosme and St. Damien with their brothers before the judge Lysias who demands of them to sacrifice to the idols. — See no. 612. — On Wood, h. 1′ 2″, l. 1′ 5″ 3‴.

1209. (617.) **Canale,** Antonio, called **„Canaletto the elder“** from Venice, 1697—1768, pupil of his father Bernardo Canale. — View of the traghetto over the large-canal at Venice. — On Ca., h. 2′ 1″ 9‴, l. 2′ 10″ 10‴.

1210. (618.) **By the same.** — View of the piazetta with the steeple of St. Marcus and the doge-palace at Venice, seen from the sea-side. — On Ca. — Side-piece to no. 617.

1211. (619.) (Probably.) **Bonvicino,** Alexander, called il **Moretto da Brescia.** — A man's portrait dressed in black with a book in his hand. — Dated: MDXXIII. — On Ca., h. 2′ 8″, l. 2′ 1″. (Formerly attributed to Tiziano.)

1212. (620.) **Palma,** James, the younger. — St. Magdalen repentant with the cross. — Half-fig. — On Ca., h. 1′ 11″ 6‴, l. 1′ 6″.

1213. (621.) **Canale,** Antonio, (**Canaletto** the elder). — View from the church Santa Maria della Salute across the large-canal to the Riva de Schiavoni and to the doge-palace at Venice. — On Ca. — Side-piece to no. 617.

1214. (622.) **By the same.** — View of the market for herbs on the large-canal at Venice. — On Ca. — Side-piece to no. 617.

1215. (623.) **Schidone,** Barthol. — Night-rest in Egypt. The Virgin is sitting with the Infant at moon-rising under the trees before a cottage, while St. Joseph is occupied with fastening the ass. — On Ca., h. 2′ 3″, l. 1′ 11″ 5‴.

1216. (624.) **Dolci,** Carlo. — St. Agnes with the palm-branch. — Half-fig. — On Ca., h. 2′, l. 1′ 7″.

1217. (625.) **Schidone,** Barthol. — Lot with his daughters. — Busts. — A study. — On Ca., h. 1′ 4″ 10‴, l. 2′ 3″ 4‴.

1218. (626.) (Attributed to) **Allegri**, Antonio, called **Correggio.** — Ecce homo. Christ with the expression of the deepest sorrow is crowned with thorns, his tied hands lying on a marble-balustrade. — Half-fig. — On W., h. 2′ 5″, l. 2′.

1219. (627.) **Schidone**, Barthol. — St. Magdalen repentant holding the book and the cross in her hand. — Half-fig. — On Ca., h. 2′ 4″ 9‴, l. 2′ 1″.

1220. (628.) **Dolci**, Carlo. — Ecce homo. Christ wrapped in a purple-mantle, a cord round his neck, is crowned with thorns. — Half-fig. — On Ca., h. 2′, l. 1′ 7″ 6‴.

1221. (629.) **Dolci**, Carlo. — St. Magdalen repentant leans weeping her head on her hand. — Half-fig. — On Canvass, h. 2′, l. 1′ 7″ 10‴.

Twenty-second cabinet.

Italian artists of the XVIth, XVIIth and XVIIIth centuries.

No. 364 of the sixth, no. 453 of the seventh, no. 503 of the eighth and no. 742 of the ninth Saloon are transposed into this Cabinet.

1222. (630.) **Held-Stoccade**, Nicholas van, from Nimmegen 1613 (1614) — 1669, painted in the manner of Tintoretto. — Portrait of George Pfründ architect, sculptor and engraver (1603—1663). — On Ca., h. 1′ 10″ 7‴, l. 1′ 5″ 10‴. — (At present in Sal. VIII.)

1223. (631.) **Robusti**, James, (**il Tintoretto**). — Portrait of the anatomist Andrew Vesalius sitting in an arm-chair, in his hands holding a compass and a bone. — On Ca., h. 2′ 3″ 3‴, l. 2′.

1224. (632.) **Caliari**, P., (**Paolo Veronese**). — The adoration of the Sages. The group of the Virgin with the Infant is lighted by a beam from above. — On Ca., h. 2′ 5″ 10‴, l. 1′ 2″.

1225. (633.) **Ponte**, Giacomo da, (**Bassano**). — St. Jerom is kneeling in the cavern before a crucifix, on the left side the lion and an ass. — On Ca., h. 1′ 11″ 2‴, l. 2′ 6″.

1226. (634.) **In the manner of Guido Reni.** — St. Peter repentant. — Half-figur. — See no. 644. — On Canvass, h. 2′ 11″, l. 2′ 8″.

1227. (635.) **Pulzone**, Scipio, called Scipione da Gaëta, 1550—1588, painted in the manner of Tintoretto. — Portrait of a woman richly dressed. — Sign. and dat.: 1584. — On Ca., h. 2′ 5″, l. 1′ 10″ 6‴.

1228. (636.) (?) **Cignani**, Carlo. (Perhaps by C. Maratta?) — The holy Virgin discovers the Infant sleeping in the cradle to show him to little St. John. — Oval form. — On W., h. 3′ 6″, l. 2′ 6″.

1229. (637.) **Salvi**, Giambattista, called **il Sassoferrato**, 1605—1685, died at Rome, followed the manner of Raphael. — The holy Virgin praying to God. — Half-fig. — On Ca., h. 2′ 4″, l. 1′ 11″.

1230. (638.) **Maratta** (Maratti), Carlo, born 1615, died 1713 at Rome, pupil of Andrew Sacchi, imitator of Raphael, Correggio and Guido Reni. — A naked child is sleeping in a grotto on a white linen. — On Ca., h. 1′ 9″, l. 2′ 1″.

1231. (639.) **Balestra**, Anthony, born 1666 at Verona, died 1740 at Venice, pupil of C. Maratta. — The holy Virgin holding in her arms the awaking Infant. — Half-fig. — On Ca., h. 1′ 8″ 9‴, l. 2′ 2″ 6‴.

1232. (640.) **Sirani**, Elizabeth, from Bologna, 1638—1665, imitating the manner of Guido. — The winged genius of transientness leaned on a book lets fall an unleaved rose to the ground, aside an hour-glass. — On Ca., h. 2′ 10″ 3‴, l. 2′ 3″ 6‴.

1233. (641.) (Attributed to.) **Poussin**, Nicholas. — St. Norbert kneeling receives the habit by the Virgin appearing in clouds with the Infant. — On Ca., h. 2′ 7″ 9‴, l. 2′.

1234. (642.) **Cambiaso**, Luca, born 1527 at Moneglia near Genoa, died 1585 at Madrid. — Bust of an old man. — See no. 663. — On Ca., h. 2′ 1″ 6‴, l. 1′ 8″ 6‴. — (At present in Sal. VIII.)

1235. (643.) **Albani**, Francesco. — Venus surrounded by Cupids is reposing in a charming landscape ashore of a river on a bed with red curtain. Adonis approaches to her with his hound. Cupido is hasting away with the flambeau sitting on a car drawn by Cupids. — On Ca., h. 2′ 4″, l. 3′.

1236. (644.) (In the manner of) **Guido Reni.** — St. John the Ev. being about to write in a book. — Half-fig. — See no. 634. — On Ca., h. 2′ 11″, l. 2′ 8″ 3‴.

1237. (645.) **Procaccini,** Giulio Cesare. — The Virgin with the Infant on her knees and little St. John. An angel presents to the Infant an apple and some flowers. — On W., h. 2′ 4″ 1‴, l. 10″.

1238. (646.) **Vecellio,** Tiziano. — Jupiter and Antiope. — Half-figg. — A sketch. — High-oval form. — On Ca., drawn on W., h. 1′ 9″, l. 1′ 5″ 6‴.

1239. (647.) **Cerquozzi,** Michelangelo, called degli Battaglie, from Rome, 1600 (1602?) — 1660, imitator of Peter van Laar. — A distinguished hunter dismounted is stopping with his servants and beaters to take refreshments. — On Ca., h. 2′ 3″ 4‴, l. 3′ 2″.

Twenty-third cabinet.

Italian and French artists of the XVIth, XVIIth and XVIIIth centuries.

No. 488 of the eighth and no. 566 of the ninth Saloon are to be found here.

1240. (648.) **Prince,** John Bapt. Le, from Paris, 1733—1781, pupil of Franc. Boucher and Jos. Vien. — An old gentleman is fallen asleep in the garden at his young wife's side holding attached her by a riband while a young man appearing in a thicket kisses her hand. — Signed and dated: 1774. — On Ca., h. 2′ 3″ 6‴, l. 2′ 10″.

1241. (649.) **Orsi,** Lelio, da Novellara, 1511—1587, pupil of Correggio. — A woman's portrait nearly in profile. — On Ca., h. 1′ 10″, l. 1′ 6″.

1242. (650.) **Orsi,** Lelio, da Novellara. — Bust of a woman with fair hair gathering up her veil on her chest. — On Wood, h. 1′ 2″ 6‴ l. 10″ 8‴.

1243. (651.) **Rocco,** Michele, called **Parmigianino** the younger, born 1671 at Parma, lived yet 1751 at Venice, painting in the manner of P. da Cortona. — The holy birth of Christ and the adoration of the shepherds. — On Cop., h. 1′ 5″ 7‴, l. 1′ 1″.

1244. (652.) **Turchi** (**Alessandro da Verona** or l'Orbetto.) — Herodias's daughter receiving the head of St. John the Bapt. out of the hands of the executioner. — On slate, h. 1′ 1″, l. 1′ 3″ 9‴.

1245. (653.) (Attributed to) **Robusti**, James (**il Tintoretto**). — Bust of a man dressed in black. It is thought to be the artist's own portrait. — On Ca., h. 1′ 10″ 6‴, l. 1′ 5‴.

1246. (654.) (Old copy.) **Poussin**, Nicholas. — The artist's portrait with the inscription: „Effigies Nicolai Poussini Adelyensis Pictoris Anno Aetatis 58 Romae Anno Jubilei 1650. — On Ca., h. 1′ 10″ 6‴, l. 1′ 7″.

The original after which this picture is probably painted is to be found in the Gallery of the Louvre at Paris.

1247. (655.) (Attributed to) **Bronzino**, Angiolo. — Head of a man crowned with laurels. — On W., h. 1′ 8″ 9‴, l. 1′ 1″ 8‴.

1248. (656.) **Batoni**, Pompeo Girolamo, born 1708 at Lucca, died 1787 at Rome, influenced by antiquity and the study of Raphael. — Bust of the artist. — On Ca., h. 2′ 2″, l. 1′ 9″.

1249. (657.) (Attributed to) **Carracci**, Hannibal. — Ecce homo. Christ crowned with thorns, in his tied hands the reed-sceptre. — Half-fig. — Round, on marble, h. and l. 8″.

It is too weak to be painted by Han. Carracci, even by Guercino.

1250. (658.) **Zampieri**, Dom. (**Domenichino**). — St. Jerom is writing dictated by an angel. — Half-fig. — On Cop., h. 10″ 4‴, l. 8″.

1251. (659.) **Carracci**, Lodovico. (Not perhaps by Cigoli?) — St. Francis of Assisi meditating before a skull lighted by a lamp. — Three quarters-face. — On h. 8″ 6‴, l. 6″ 6‴.

1252. (660.) **Carracci**, Hannibal. — Dead Christ is wept over by St. John and the saint women. St. Magdalen with the unguent-vase sitting at his feet. — On W., h. 1′ 6″, l. 1′ 3″ 5‴.

1253. (661.) **Carracci**, Hannibal. — The artist's portrait in a merry character. — On Ca., h. 1′ 7″, l. 1′ 3″.

1254. (662.) (Study-copy?) **Caliari**, P. (**Paolo Veronese.**) — The artist's portrait in a mysterious character, his right hand on his chest. — On Ca., h. 1′ 11″, l. 1′ 7″.

1255. (663.) (Attributed to) **Sacchi**, Andrea, from Rome, 1600—1661, pupil of Fr. Albani. — Bust of an old gray-bearded monk. — On Ca., h. 2′ 1″, l. 1′ 6″ 9‴.

It is rather thought to be painted by the same artist as no. 642.

1256. (664.) **Ferri**, Ciro. — Rest on the flight to Egypt. The holy Virgin with the Infant to whom an angel presents some apples. St. Joseph approaching with the ass from the background. — On Cop., h. 1′ 5″ 6‴, l. 1′ 2″ 6‴.

1257. (665.) (Attributed to) **Allegri**, Antonio, called **Correggio.** — Head of a young faun. — A finished study, painted on paper and drawn on Ca., h. 1′ 2″ 6‴, l. 11″ 9‴.

1258. (666.) **Cerquozzi**, Michelangelo. — A cobbler is sitting before his cottage; a woman surrenders him a torn shoe while a peasant sitting on an ass ascends the hill. — On Ca., h. 1′ 2″ 9‴, l. 1′ 7″ 9‴.

1259. (667.) **Dughet** G., called **Gaspard Poussin**, born 1613 at Rome, died there in 1675, pupil of his brother-in-law Nich. Poussin. — A rocky landscape shaded by trees and bushes. In the middle an old decaying castle on a mountain. On the path of the fore-ground two men lying on the turf. — On Ca., h. 2′, l. 1′ 6″.

1260. (668.) **Maratta**, Carlo. — St. John on the isle of Patmos. The holy Virgin makes her appearance to him. Beside him two angels caressing themselves. — Dated: 1698. — On Ca., h. 2′, l. 1′ 6″ 6‴.

1261. (669.) **Feti**, Domenico. — Tancred is lying wounded in the arms of his shield-bearer Vafrin, Erminia cutting off her hair to dress his wound. — Round, on Ca., h. and l. 1′ 6″ 6‴.

1262. (670.) **Rosa**, Salvator. — A landscape with many high rocks and a foaming wood-brook with a withering tree; a friar is reading in a book. — On Ca., h. 2′, l. 1′ 6″.

1263. (671.) **Rosa**, Salvator. — A landscape with the view of the sea across a hilly plain. In the fore-ground some horsemen. — On Ca., h. 1′ 1″, l. 1′ 4″.

1264. (672.) By an **imitator of Tintoretto.** — The flagellation of Christ. — On marble, h. 10″ 4‴, l. 7″ 6‴.

1265. (673.) **Later school of Correggio.** — Bust of St. Peter — A sketch painted on Ca. and drawn on W., h. 8″, l. 7″.

1266. (674.) (Attributed to) **Allegri,** Ant., called **Correggio.** — A faun sitting on a stone is playing on the flute of Pan (Syrinx), beside him the lute, in the distance a grazing deer. — On W., h. 7″, l. 6″.

1267. (675.) **Cavedone,** Giacomo. — Dead Christ lying on the ground is wept over by an angel. — On Cop., h. 9′ 9‴, l. 9″ 3‴.

1268. (676.) **Maratta,** Carlo. — Vanity represented by a beautiful woman fallen asleep is surrounded by perishable objects and an Amor playing with golden jewels. Above three Amors, one of them is holding a golden arrow, a silver and an iron one. — On Ca., h. 4″ 6′ 6‴, l. 3′ 6″.

1269. (677.) **Feti,** Domenico. — Erminia in the armour of a man is taking her refuge to an old peasant. — Round, on Ca. — Side-piece to no. 669.

1270. (678.) **Rosa,** Salvator. — Some brigands at the slope of a steep rock in a mountainous country animated by a water-fall. — On Ca., h. 2′, l. 1′ 6″.

1271. (679.) **Rosa,** Salvator. — A rocky landscape with a river, in the background the sea with an unrigged ship, in the fore-ground some travelers disembarking. — On Ca., h. 1′ 1″, l. 1′ 4″.

1272. (680.) **Solimene,** Franc., 1657—1747, died near Naples, took for his model P. da Cortona and L. Giordano. — An old Grecian priest is sitting before an antique edifice with a crown of laurel and a palm-branch presenting a golden crown to Amor. — Knee-piece. — On Ca., h. 1′ 2″ 6‴, l. 1′ 8″ 4‴.

1273. (681.) **Dughet,** G. (**Gaspard Poussin**). — View of the temple of the Vesta across the valley of the Teverone near Tivoli. Two persons are sitting ashore. — On Ca. h. 1′ 6″, l. 2′.

1274. (682.) **Rosa, Salvator.** — A landscape with steep rocks animated by a wild-water rushing over them. Some men are occupied with fishing. — With monogram. — On Ca., h. 2′ 2″, l. 1′ 6″ 8‴.

1275. (683.) **Cantarini,** Simone, (**il Pesarese**). — St. Cecily playing on the organ and singing to it, one angel draws the bellows, an other plays on the bass-viol. — Knee-piece. — On Ca., h. 3′ 5″, l. 2′ 11″ 4‴.

1276. (684.) **Dughet,** G. (**Gaspard Poussin**). — Italian landscape with a decaying town in the middle and some mountains in the distance. Two travelers are reposing in the fore-ground near a bushy path. — On Ca., h. 1′ 6″ 2‴, l. 2′ 6″ 6‴.

1277. (685.) **Sueur,** Eustache Le. — St. Lewis XI. king of France is assisting at the mass before the altar, during the transubstantiation in the host the Infant Jesus makes his appearance. — A sketch. — Oval form. — On Ca., h. 1′ 3″ 6‴, l. 1′.

1278. (686.) **Vouet,** Simon, from Paris, 1590—1649, took for his model Caravaggio and Valentin, later Guido Reni. — The holy Virgin with the Infant is sitting in a landscape before a curtain spread over a tree. — Half-fig. — On paper drawn on Ca., h. 1′ 2″ 10‴, l. 10″ 10‴.

1279. (687.) **An unknown Italian artist.** — Portrait of a young man with the inscription: „Me stesso dono e'l cor che dentro è ascoso.“ (The artist's present to his bride?) — Round, on W., h. and l. 2″ 10‴.

1280. (688.) **Garzi,** Lodovico, born 1638 at Pistoja, died 1721 at Rome, pupil of Andr. Sacchi. — Rest on the flight to Egypt. The holy Virgin sitting under a tree nurses the Infant while St. Joseph is bringing cherries. — On Ca., h. 1′ 7″ 9‴, l. 2″ 1‴.

1281. (689.) **Cignani,** Carlo. — St. Magdalen meditating before a skull. — Half-fig. — On Ca., h. 3′ 5″, l. 2″ 3″.

First Supplement

containing the description of pictures of different schools placed during the last years partly into the Saloons partly into the Cabinets.

First saloon.

1282. (690.) **Cranach,** Lucas, the elder. — A young man's portrait dressed in black. — On W., h. 1′ 10″, l. 1′ 3″.

1283. (691.) (Probably.) Of **Westphalian** origin about the middle of the XVth century. — Christ as judge of the world is seated on a rain-bow, surrounded by a glory. — On W. and gilt gr., h. 2′ 6″ 6‴, l. 6′ 6″.

1284. (692.) **School of Cologne** in the third quarter of the XVth century. — Scenes of the legend of the hermits St. Anthony and St. Paul. A raven brings them a bread divided in two pieces. St. Paul is buried by St. Anthony with the assistance of two lions. The background is a hilly landscape with the sea. The giver is kneeling to the right. — On W., h. 3′ 5″, l. 6′ 1″. — B. S.

Second saloon.

1285. (693.) **Fischer,** John George, from Augsburgh, 1580—1643, imitator of Albr. Dürer. — Jesus Christ carrying the cross, and the two malefactors. Jerusalem and the Calvary are to be seen in the background. — On W., h. 6′ 1″, l. 4′ 6″ 6‴.

1286. (694.) **School of the lower Rhine** in the second half of the XVth century. — The holy Virgin surrounded by a radiant glory holding the Infant is sitting on the crescent. — On W., h. 3′, l. 2′ 3″. — B. S.

1287. (695.) **German artist.** — Portrait of a nobleman. (Is removed again to an other Collection.)

1288. (696.) (Attributed to) **Sandrart,** Joachim of. — A woman's portrait. — On Ca., h. 2′ 8″, l. 1′ 7″ 6‴.

1289. (697.) **Kupetzky,** John. — Portrait of a woman having her head covered with a blue head-clout. — On Ca., h. 2′ 5″, l. 1′ 11″.

1290. (698.) (Attributed to) **Vezellio, Tiziano.** — John the Bapt. sitting on a rock in the desert by a source. — On Ca., h. 5′ 8″ 9‴, l. 3′ 8″ 8‴.

1291. (699.) (Conjecturally.) **Spielberg,** John, born 1619 at Dusseldorf, died 1690, pupil of Gov. Flink, followed latterly the manner of v. d. Helst. — Full-length portrait of the electoral prince John William. — On Ca., h. 3′ 10″, l. 2′ 10″.

1292. (700.) **Loth,** John Charles. — Agrippina Nero's mother is still living carried ashore out of the sea. In the background the boat in which she was to be drowned. — On Ca., h. 5′ 9″, l. 10′ 3″.

1293. (701.) **Mor** (More), Anthony, called **Antonio Moro,** from Utrecht, 1525—1581, took the pictures of Titian for his model. — A man's portrait. — On W., h. 1′ 4″, l. 1′ 1″ 8‴.

1294. (702.) **German artist** in the second quarter of the XVIIth century. — Full-length portrait of a young gentlewoman (Anne Catherine Constance wife to the Duke Palatine Wolfgang William of Neuburgh?) — On Ca., h. 5′ 9″ 3‴, l. 3′ 6″ 6‴.

1295. (703.) **School of Rembrandt.** — A young man's portrait. — On Ca., h. 1′ 10″ 9‴, l. 1′ 7″ 7‴.

1296. (704.) (Probably.) **Paudiss,** Christopher. — A man's portrait (artist's own portrait?) — On Ca., h. 2′ 8″, l. 2′ 2″.

1297. (705.) **German artist.** — Portrait of a gentlewoman. (Is removed again to an other Collection.)

1298. (706.) **Hondekoeter,** Melchior of. — A large park. In the fore-ground and on the trees different kinds of domestic and foreign birds. — On Ca., h. 13′ l. 22′ 1″ 10‴.

Third saloon.

1299. (707.) **Rembrandt van Ryn.** — The holy family. — Signed and dated: 1663. — On Ca., h. 6′ 6″. l. 4′ 1″.

1300. (708.) (Probably.) **Everdingen,** Allart (Aldert) van. — A rocky landscape with a water-fall. — On W., h. 4′ 2″, l. l. 3′ 1″ 6‴.

1301. (709.) **Honthorst,** Gerard. — Jesus among the Pharisees in the temple of Jerusalem. — On Ca., h. 6′ 2″ 7‴, l. 4′ 6″ 11‴.

1302. (710.) **Rudhard,** Charles, German painter flourished 1660—1680. — Several stags and hounds are fighting with each other. — On Ca., h. 6′ 10″, l. 8′.

1303. (711.) **Rubens,** P. P. — Esau und Jacob reconciling themselves on their way to Canaan. Jacob begs his brother's pardon. — On Ca., h. 10′ 2″, l. 8′ 6″.

1304. (712.) (After van Dyck.) **Kniller** (Kneller), Godfrey, born 1646 at Lubeck, died 1723 at London, pupil of Ferd. Bol. — Portrait of Henriette Mary, third daughter of Henry IV. king of France and of Mary Medici queen to Charles I. of England. — On Ca., h. 3′ 7″ 6‴, l. 2′ 8″.

1305. (713.) **School of Rubens** (Abr. van Diepenbeek?) — Riding-portrait of the Count Palatine Wolfgang William of Neuburgh. — On Ca., h. 9′ 3″, l. 6′ 9″.

1306. (714.) **Wileboorts,** Thomas, from Berg-op-Zoom, 1613—1656 (1659?), imitator of Van Dyck. — St. Sebastian. An angel is occupied with drawing the mortal arrow out of his wound. — Sign. — On Ca. drawn on W., h. 7′ 2″ 6‴, l. 4′ 8″ 9‴.

Fourth saloon.

1307. (715.) **Rubens,** P. P. — The ascension of the holy Virgin. — A sketch carefully finished. — On Ca., h. 4′ 9″ 6‴, l. 3′ 5″.

Fifth saloon.

1308. (716.) **Dyck,** Anth. van. — Portrait of Mary Ruthven, countess of Gowrie (Gorée), the artist's wife holding between her hands a violoncello and the fiddle-stick. — On Ca., h. 3′ 6″, l. 2′ 11″.

Sixth saloon.

1309. (717.) **Giordano,** (**Luca Fa presto**). — An old learned man with a celestial globe. — On Ca., h. 3′ 9″ 8‴, l. 3′ 1″.

1310. (718.) **Giordand,** (**Luca Fa presto**). — An old learned man having spread before him a roll with geometrical figures. — On Ca., h. 3′ 9″ 8‴, l. 3′ 1″.

1311. (719.) (Attributed to) **Velazquez de Silva.** — Portrait of Mary Anne, Infanta of Spain, as a child of five or six years. — On Ca., h. 4′ 2″ 8‴, l. 3′ 2″ 2‴.

This Mary Anne is called in a later inscription of the picture a daughter of Philip IV., who had no child with this name but Philip III. indeed. Therefore it is pretended that this Mary Anne is the same with „Doña Mariá de Austria“ who was a daughter of Philip IV. and whose more extended full-length portrait painted by Velazquez is to be found under no. 198 in the Museum of Madrid. But even in this case we had probably here only a diminished copy of the portrait at Madrid but no repetition of Velazquez's own hand.

1312. (720.) **Watteau,** Anthony, born 1684 at Valenciennes, died 1721. — A company of gentlemen and ladies enjoying themselves in a park. — On Ca., h. 4′, l. 6′.

1313. (721.) **Largillière,** Nicholas, from Paris, 1656—1746, pupil of Anth. Goubau. — Portrait of a costly dressed woman. — On Ca., h. 2′ 6″, l. 1′ 11″ 6‴.

1314. (722.) **Jouvenet,** John, born 1644 at Rouen, died 1717 at Paris, formed after Nich. Poussin. — Portrait of a blind secular clergyman. — On Ca., h. 2′ 4″, l. 1′ 9″ 6‴.

1315. (723.) **Jouvenet,** John. — Portrait of the father Lewis Bourdaloue, celebrated preacher in Paris (1669, † 1704). — On Ca., h. 2′ 4″, l. 1′ 9″ 6‴.

1316. (724.) (Probably.) **Kupetzky,** John. — A woman's portrait. — On Ca., h. 1′ 11″, l. 1′ 6″ 6‴.

1317. (725.) **Subleyras,** Peter, born 1699 at Uzès, died 1749 at Rome. — Bust of an old bishop. — On Ca., h. 2′ „″ 9‴, l. 1′ 7″.

1318. (726.) **Subleyras,** Peter. — A dead child is raised to life by St. Norbert. — On Ca., h. 1′, l. 9″ 6‴.

1319. (727.) **Subleyras,** Peter. — A bishop seated on a throne blesses a king. — Signed. — On Ca., h. 1′ 3″, l. 9″ 6‴.

1320. (726.) **Greuze,** John Baptist, born 1725 at Tournus near Macon, died 1805 at Paris. — Portrait of a young girl. — On Ca., h. 1′ 3″, l. 1′.

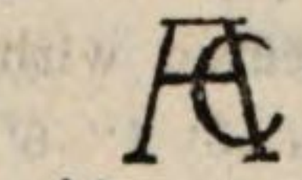
1321. (729.) **Brun,** Charles Le. — A woman's portrait. — On Ca., h. 1′ 4″ 9‴, l. 1′ 6″.

1322. (730.) **Clouet** (Cloet), Francis, called: „**Jehannet**“ or „**Jeannet**“, born about 1500 at Tours, died 1572 at Paris, son and pupil of John Cl. the younger („maistre Jehannet“). — Portrait of Claudia, daughter of Henry II. king of France, wife to Charles II. (but not to Charles III. as it is said in a later inscription of the picture), Duke of Loraine (1545—1608). — On W., h. 11″ 9‴, l. 8″ 8‴.

1323. (731.) **Dughet, (Gaspard Poussin)**. — A rocky landscape and a river with a water-fall. The angel of our Lord announcing to Elias that God is passing in a tempestuous cloud. — On Ca., h. 5′ 9″, l. 4′ 4″.

1324. (732.) **Monnoyer**, John Bapt., born 1634 at Lille, died 1699 at London. — A crystal-vase with flowers. — On Ca., h. 4′ 10″ 4‴, l. 3′ 8″.

1325. (733.) **Crabeth**, Adriaen, born 1550 at Gouda, died 1581 at Autun, pupil of Jan Swart, imitating the manner of Clouet. — Portrait of a young woman richly dressed. — On W., h. 1′ 4″, l. 1′ 9″. — Signed:



1326. (734.) **Mignard**, Peter, born 1610 at Troyes, died 1695 at Paris, pupil of Simon Vouet. — The Virgin holding the Infant on her knees. — On Ca., h. 2′ 4″, l. 1′ 10″.

1327. (735.) **Champaigne**, Philip of. — The Virgin with the Infant fallen asleep in her arms. — On Ca., h. 2′ 7″, l. 2′.

Seventh saloon.

1328. (736.) **Palma**, Jacopo, the younger. — Christ having expired is wept over. — Sign. and dat.: 1600. — On Ca., h. 4′ 8″ 6‴, l. 3′ 5″.

1329. (737.) **Vecellio, Tiziano.** — The coronation with thorns — On Ca., h. 8′ 7″ 6‴, l. 5′ 7″ 8‴.

A picture of the later years of the artist giving the first idea to the famous picture in the Gallery of the Louvre representing the same object only in a later moment.

Eighth saloon.

1330. (738.) **Reni,** Guide. — **St. Magdalen repentant is sitting in a cavern. Above her two angels. — On Ca., h. 6′ 8″, l. 4′ 5″ 6‴.**

1331. (739.) **Robusti,** Jac., (il Tintoretto). — **The angelic salutation. — On Ca., h. 5′ 5″, l. 9′ 1″.**

1332. (740) **Caliari,** P., (**Paolo Veronese.**) — **The centurion of Capernaum beseeching the Saviour to heal his sick servant. — On Ca., h. 5′ 2″, l. 9′ 8″.**

Ninth saloon.

1333. (741.) **Tisio,** Benevenuto, call.: **Garofalo.** — **A piety. The Virgin with the body of our Lord. Beside her St. John and St. Magdalen, St. Jerom, St. Francis, St. Augustin and St. Monica. — Signed: M. D. XXX. VIII. L. V. I. O. — On Ca., h. 7′ 7″, l. 4′ 9″.**

1334. (742.) (Attributed to.) **Pippi,** Giulio, (**Giulio Romano**). — **In a landscape the holy Virgin is seated with the Infant and little St. John fallen asleep. — On Ca., h. 3′ 1″ 6‴, l. 2′ 3″ 9‴.**

1335. (743.) **School of Lionardo da Vinci.** — **The holy Virgin sitting near a column holds the Infant on her knees. — On W., h. 3′ 4″ 7‴, l. 2′ 5″ 6‴.**

King Lewis I. of Bavaria bought it 1867 in Paris at the public sale of the Gallery of Pommersfelden.

First cabinet.

1336. (744.) **Artist of Cologne,** third quarter of the XVth century. **— The holy birth. — On W., h. 3′ 6″, l. 3′ 6″. — B. S.**

1337. (745.) **School of Cologne,** in the manner of Steph. Lochner, in the middle of the XVth century. — **The holy Virgin seated in a hedge of strawberries and blooming pinks is holding the Child on her knees. Angels present flowers to her. — On W., h. 1′ 1″ 7‴, l. 10″ 3‴. — B. S.**

1338. (746.) **School of Cologne,** second quarter of the XVth century. **— The holy Virgin kneels in adoration before the Child. — On W., gilt gr., h. 2′ 6″, l. 1′ 3″. — B. S.**

1339. (747.) **By the same.** — Christ in the olive-garden. — On W., gilt gr., h. 2' 6", l. 1' 3". — B. S.

Third cabinet.

1340. (748.) **School of the lower Rhine,** at the end of the XV^th century. — The Virgin presents the Child to St. Anne sitting beside her. — On W., h. 1' 7" 6"', l. 1' 1" 10"'. — B. S.

1341. (749.) **Suabian school** from Ulm; third quarter of the XV^th century. — The holy Virgin („the mother of David's sex") with the kings Salomon and David. — On W., h. 1' 8" 6"', l. 1' 3" 6"'. — W. S.

1342. (750.) **Imitator of the Van Eyck's manner.** — The Virgin in her room is holding the Child on her arms. — On Wood, h. 1' 3" 6"', l. 11". — W. S.

1343. (751.) **Successor of the artist of St. Bartholomew.** — The cardinal St. Jerom, St. Peter and St. Joseph with little Jesus. — On W., h. 2' 8" 3"', l. 2' 9" 6"'. — B. S.

1344. (752.) (Probably.) **Artist of Upper-Germany,** imitator of the master of the Lyversberg-Passion. — Christ showing his wounds, the holy Virgin and God Father. — On W., h. 1' 4", l. 1' 3". — W. S.

Fifth cabinet.

1345. (753.) **Flemish artist,** second quarter of the XVI^th century. — In a portico decorated with garlands in the style of the renaissance the Virgin is sitting with the Child who holds a little white flower. — On W., h. 1' 7", l. 1' 11" 6"'. B. S.

1346. (754.) **Schühlein,** Hans. — St. Zachary and St. Elizabeth, their son St. John standing before them. — See S.I. no. 11. — On W., h. 2' 3" 6"', l. 1' 7" 6"'. — W. S.

1347. (755.) **Flemish artist** of Van Eyck's school; first quarter of the XVI^th century. — In a spring-landscape the Virgin is sitting holding the Child, on one side St. Catherine who presents to him the ring of betrothment, St. Cunegund and St. Barbara, on the other St. Gertrude, St. Gudula and St. Agnes. — On W., h. 1' 11", l. 1' 10".

A similar representation is to be found among the miniatures of the celebrated breviary Grimani in the library of St. Mark's at Venice. The count Arco-Valley at Munich also possesses one.

Sixth cabinet.

1348. (756.) (Old copy.) **Dürer,** Albrecht. — The martyr of the 10,000 christians under the Persian king Sapores II. A. Dürer and Wilibaldus Pirkheimer are standing as spectators in the midst of the picture. — On W., h. 3′ „″ 6‴, l. 2′ 9‴.

The original painted in 1508 is to be seen in the Gallery of the Belvedere at Vienna.

1349. (757.) **School of the lower Rhine,** imitation of the master of the Lyversberg-Passion. — The cardinal St. Jerom. — On W., gilt gr., h. 1′ 6″, l. 10″. — B. S.

1350. (758.) **By the same.** — St. Barbara. — On W., gilt gr., h. 1′ 6″, l. 10″. — B. S.

1351. (759.) **School of the lower Rhine,** second half of the XVth century. — The Madonna of mercy taking into her protection all the christendom. — On W., gilt gr., h. 3′ 8″, l. 3′. — B. S.

1352. (760.) **Imitator of the elder Rogier** van der Weyden. (Goswin van der Weyden — born 1465 at Brussels flourished yet 1535 — ?) — The descent from the cross. — On Wood, h. 1′ 9″ 3‴, l. 1′ 7″ 6‴.

1353. (761.). (Attrib. to) **Grunewald,** Matth. — St. Anne and St. Mary with the Infant Jesus. — On W., h. 1′ 11″, l. 1′ 3″. — B. S.

Seventh cabinet.

1354. (762.) **Heemskerk** (Veen), Marten, born 1498 at Heemskerk, died 1574 at Haarlem, imit. of Michelangelo. — The portrait of a father and his four sons. — On W., h. 2′ 8″, l. 1′ 11″.

1355. (763.) **Heemskerk,** Marten. — Portrait of a woman and her four daughters. — On W. — Side-piece to no. 762.

1356. (764.) **Cranach,** Lucas, the elder. — Portrait of John Frederick III., duke and elector of Saxony. — Sign. and dat.: 1532. — On W., h. 7″ 6‴, l. 5″ 3‴.

It is put in frame with the portraits of Luther and Melanchton under no. 141, Cab. VII.

1357. (765.) **Zeitblom,** Barthol. — St. Brigit. — On W., h. 4′ 4″, l. 1′ 4″. — W. S.

1358. (766.) **School of Jan Calcar.** — A young man's portrait. — On W., h. 1′ „″ 6‴, l. 10″. — B. S.

1359. 767.) **Aldegrever,** Henry. — Head of an old man, covered with a white handkerchief. — On W., h. 11″ 9‴, l. 9″.

1360. (768.) (Attrib. to) **Schongauer,** Martin. — The Virgin with the Infant sitting before the stable in which St. Joseph is standing. — On W., h. 9″ 8‴, l. 6″ 6‴.

1361. (769.) **Old Suabian school** from Ulm. — St. Monica dressed as an Austin nun. — On W., h. 1′ 3″, l. 8″ $3^3/_4$‴.

1362. (770.) (Probably.) **Aldegrever,** Henry. — St. Jerom repentant. — On W., h. 1′ 3″, l. 11″.

1363. (771.) **Cranach,** Lucas, the elder. — The crucifixion. — Marked. — On W., h. 1′ 7″ 6‴, l. 11″ 9‴.

1364. (772.) **Cranach,** Lucas, the elder. — John Frederick III. the Magnanimous of Saxony as a boy and his mother Sophia ofMeckelburg. — Marked. — On W., h. 1′ 8″, l. 1′ 3″.

Eighth cabinet.

1365. (773.) **Metz,** Gertrudis, born about 1750 at Cologne, the year of her death is unknown. — Flowers and a bird's nest. — Signed. — On Ca., h. 1′ 8″ 4‴, l. 1′ 4″.

1366. (774.) **Metz,** Gertrudis. — Some fruit. — On Ca., h. 1′ 8″ 4‴, l. 1′ 4″.

1367. (775.) **Dürer,** Albrecht. — Rest in Egypt. — Monogram. — The date 1524 is seen on the reverse. — On W., h. 1′ 5″, l. 1′ 11″. — W. S.

1368. (776.) **Altorfer,** Albert. — The women weep over the body of Christ. — On W., h. 1′ 10″, l. 1′ 5″ 9‴.

1369. (777.) **Altorfer,** Alb. — A boggy beech-grove. St. George fighting with the dragon. — Dated: 1510. — Parchment drawn on W., h. 10″ 6‴, l. 8″ 6‴. — W. S.

1370. (778.) **Altorfer,** Alb. — A rocky landscape with many thick-leaved trees. In the distance a town. In the fore-ground a traveler. — On W., h. 11″ 6‴, l. 8″ 6‴. — W. S.

1371. (779.) **An unknown German artist,** second half of the XVI^th^ century. — A man's portrait. — On W., h. 1′ 5″ 7‴, l. 1′ „″ 7‴.

1372. (780.) **An unknown German artist,** from the year 1573. — A young man's head. — Round. — On W., h. 4″, l. 4″.

1373. (781.) **Zeitblom,** Barthol. — Pope St. Cornelius. — On W., gilt gr., h. 8″ 8‴, l. 1′ 2″ 10‴.

1374. (782.) **Zeitblom,** Barthol.— Bishop St. Cyprian. — On W., gilt gr., h. 8″ 8‴, l. 1′ 2″ 10‴.

Ninth cabinet.

1375. (783.) **Waterlo,** Antonis, born about 1618 at Utrecht, died in 1662. — A wood-landscape. Travelers are attacked by robbers. — Signed: A. waTerlo f. — On Ca., h. 2′ 8″, l. 2′ 4″.

1376. (784.) **Heem,** Jan Dav. de. — Some fruit, butterflies and other insects are flying about. — Sign. and dat.: 1653. — On Ca., h. 2′ 1″, l. 2′ 9″ 6‴.

Tenth cabinet.

1377. (785.) **Poel,** Egbert van der, born at Rotterdam, flourished in 1646; died 1690. — The fore-court of a farm-house. The peasant's wife is occupied with scouring the kitchen-utensils. — Signed. — On W., h. 8″ 6‴, l. 9″ 8‴.

1378. (786.) **Goyen,** Jan van, born 1596 at Leyden, died 1656 at the Hague, pupil of Esay van de Velde. — A hillocky landscape in the fore-ground with the view of a boundless plain animated by shepherds with their flock. — On W., h. 10″ 8‴, l. 1′ 4″ 6‴.

1379. (787.) **Neer,** Aart van der, born 1613 or 1619 at Amsterdam, died 1683 or 84. — A landscape in moon-light crossed by a river from the fore-ground till to the background. — On W., h. 1′ 10″ 7‴, l. 2′ 8″ 8‴.

1380. (788.) (Attrib. to) **Wouwermans,** Philips. — The sandy shores of the sea. On the left side a fisherman's hut, on the right a traveling-carriage. — On Ca., h. 2′ 6″ 6‴, l. 3′ 9″ 6‴.

1381. (789.) **Heda,** Willem Klaasz, born 1594 at Haarlem, died probably in 1678. — Dead nature. Delicacies of the table covered with a cloth. — Sign. and dat.: 1623. — On Wood, h. 1′ 9″ 6‴, l. 2′ 5″.

1382. (790.) **Heda,** Willem. — Dead nature. — On Canvass, h. 2′ 10″, l. 5′ 6″.

1383. (791.) **Heda,** Willem. — Dead nature. — Sign. and dat.: 1634. — On W., h. 2′ 4″ 6‴, l. 2′ 10″.

1384. (792.) **Kalf,** Willem, from Amsterdam, 1630—1693. — Dead nature on a table with a green cover. — On W., h. 1′ 5″, l. 1′ 11″.

Rubens's cabinet. (XIIth.)

1385. (793.) **Rubens,** P. P. — The conversion of St. Paul. — A sketch to no. 317, painted in brown. — On W., h. 1′ 5″ 9‴, l. 1′ 2″.

Twenty-second cabinet.

1386. (794.) (Copy.) **Buonarroti,** Michelangelo. — A piety. The body of Christ on the lap of his mother sustained by two angels. — On W., h. 11″ 3‴, l. 9″.

1387. (795.) (Copy.) **Buonarroti, M.** — The Virgin with the Infant and little St. John. — On W., h. 8″ 9‴, l. 6″ 6‴.

1388. (796.) (Copy.) **Buonarroti, M.** — The holy family. The Virgin sitting on a long bench regards her divine Child fallen asleep. Behind her St. Joseph and little St. John. — On Wood, h. 1′ 10″, l. 1′ 4″ 3‴.

1389. (797.) An **unknown artist** emulating the manner of Tiziano. — A man's portrait. — On Ca., drawn on W., h. 1′ 2″ 2‴, l. 11″ 5‴.

1390. (798.) **School of Tintoretto.** — Portrait of a young man. — On W., h. 1′ 8‴, l. 10″.

Second supplement.

First saloon.

1390 a. (798 a.) **In the manner of Rogier and Memlinc** at the end of the XVth century. — A portable altar with two wing-paintings: The annunciation. — Reverse: St. Andrew and St. Agatha, behind them St. Magdalen; St. John the Bapt. and St. Catherine, behind them St. Jerom. — On W., h. 2′, l. (each wing-painting) 7″ 3‴.

1391. (799.) **Byss,** John Rodolph, born 1660 at Solothurn, died 1738 at Wirtsbourgh. — A larder with greens and dead game animated by a cook-maid and two kitchen-boys. — On Ca., h. 5′ 8″ 7‴, l. 5′.

1392. (800.) **Ruysch,** Rachel. — Fruit and flowers are lying on the ground and in a basket animated by butterflies and a bird's nest. — On Ca,, h. 2′ 11″ 6‴, l. 3′ 9″ 6‴.

1393. (801.) **Gualdorp** (Geldorp) Gortzius. — A man's portrait with short brown hair and fair beard dressed in black and a large frill. — On W., h. 1′ 11″, l. 1′ 6″ 6‴.

1394. (802.) **Crayer,** Gaspard de. — A man's portrait with short brown hair and fair beard wrapped in black velvet with a white frill. — On Ca., h. 2′, l. 1′ 8″ 3‴.

1395. (803.) **Crayer,** Gaspard de. — St. Dorothy standing in a magnificent portico with an angel presenting to her roses and some fruit lying in a basket. — On Ca., h. 7′ 4″, l. 5′ 5″ 6‴.

1396. (804.) **Loth,** John Charles. — St. Joseph holding in his arms the new-born infant Jesus. — Knee-piece. — On Ca., h. 3′ 2″ 8‴, l. 2′ 5″ 5‴.

1397. (805.) **Tiepolo,** John Bapist, born 1693 at Venice, died 1770 at Madrid, imitator of Piazetta and Paolo Veronese. — The adoration of the kings. The negro-king is dressed very fantastically with a high turban. In the background the shepherds. — On Ca., h. 12′ 8″, l. 6′ 7″.

1398. (806.) **Ruel**, John Bapt. de, born 1634 at Antwerp, died 1715 at Wirtsbourgh. — Portrait of Philip of Dernbach, bishop of Wirtsbourgh wearing a house-dress with the pectoral. — Half-fig. — On Ca., h. 3′ 10″ 6‴, l. 3′ 2″ 4‴.

1399. (807.) **Valentin,** Moyse Pierre. — Five soldiers sitting round a table have been quarrelling about the dice and are now going to reconcile themselves. — On Ca., h. 3′ 10″, l. 5′ 5″.

1400. (808.) (At present in Cab. VIII.) **Unknown,** of the last third of the XVIIth century. (Nich. Largillière?) — Portrait of John William Prince Palatine with a black peruke, in armour decorated with a lace-collar and a sash. — On Ca., h. 2′ 8″, l. 2′ 1″.

1401. (809.) **By the same.** — Portrait of a young dignitary of the House Palatine of Neuburgh wearing on his head the red calotte, he is thought to be a crown-cardinal. — Side-piece to no. 808. — On Ca., h. 2′ 8″, l. 2′ 1″.

1402. (810.) **Douven,** Jan Frans van. — Portrait of a young Prince Palatine with fair long hair in a coat of mail, an earthy cloak over it, on his head the feathered cap. — On Ca., h. 3′ 2″ 9‴, l. 2′ „″ 6‴.

1403. (811.) **Meer** (Vermeer), Jan van der, from Haarlem, 1628—91, pupil of James de Wet. — A rocky wood-landscape at twilight. Traveling-coaches are attacked by brigands. — Sign.: J. Vermeer. — On Ca., h. 3′ 8″ 9‴, l. 4′ 2″ 6‴.

1404. (812.) **Schönfeld,** John Henry, born 1609 at Biberach, died 1675 at Augsburgh. — The Virgin and St. Joseph looking at the Infant fallen asleep and lying before them in swaddling clothes, the Virgin taking off the veil. — On Ca., h. 3′ 8″ 6‴, l. 3′ 5″.

Third saloon.

1405. (813.) An **unknown artist** in the middle of the XVIIth century, having felt the influence of the Spanish painters. — Portrait of the young marquis of Mirabella, dressed in black with black uncurled hair, on his chest a golden chain as shoulder-belt. — On Ca., h. 3′ 7″ 9‴, l. 2′ 11″ 6‴.

Fifth saloon.

1406. (814.) **Willaerts**, Abraham, from Utrecht, 1613—1671, pupil of Simon Vouet. — A family-portrait. The father and mother are sitting at table, the first declaring the celestial globe to his son standing beside him. — On Ca., h. 4′ 9″, l. 7′ 2″ 9‴.

1407. (815.) **Honthorst**, Ger. — The prodigal son sitting in society of some unchaste girls. — Night- and knee-piece. — On Ca., h. 4′ 2″, l. 6′.

1408. (816.) **Snyders**, Frans. — A fruit- and green-seller. She is selling figs to a man. — On Ca., h. 6′ 4″, l. 10′ 5″.

1409. (817.) **Waterlo**, Antonis. — A wood-landscape with high oak-trees. At the issue of the grove a woman with a straw-hat sitting on an ass and a hunter on horseback. — On Ca., h. 3′ 7″, l. 3′ 11″ 9‴.

1410. (818.) (Copy.) **Robusti**, Jacopo (**il Tintoretto**). — A man's portrait with short hair dressed in black. — On Ca., h. 3′ 7″, l. 2′ 10″.

1411. (819.) (Copy.) **Robusti**, Jacopo (**il Tintoretto**). — A man's portrait in a waist-coat with mountant collar and a small frill. — On Ca. — Side-piece to no. 818.

1412. (820.) (Copy.) **Tiziano**, Vecellio (?) — A man's portrait in profile. — On Ca. — Side-piece to no. 818.

1413. (821.) (Copy.) **Rubens**, P. P. — Portrait of the archduke Maximianus of Austria as grand-master of the Teutonic order. — On Ca. — Side-piece to no. 818.

1414. (822.) **Dyck**, Anthony van. — Full-length portrait of a woman with fair hair dressed in white satin with red ribands. A negro-boy presenting roses to her in a magnificent vase. — On Ca., h. 7′, l. 4′ 5″.

Sixth saloon.

1414 a. (822 a.) **Velazquez de Silva**, Don Diego. — The Duke of Olivarez prime minister and favourite of king Philip IV. of Spain with a feathered cap, a crimosin sash across his coat of mail, in

his right hand the staff is galopping on a white horse. — On Ca., h. 4′ 1″ 8‴, l. 3′ 5″ 6‴.

The undisputed original of this picture, h. 11′ 3″ and l. 8′ 7″, representing the Duke sitting on a brown horse is to be found in the Royal Museum of Madrid. As for the picture of the Pinakothek it is not fixly decided if Velazquez painted it himself or if a pupil of Rubens when he was in Madrid (1628) copied it in a smaller size and with some changes.

Fifth cabinet.

1415. (823.) **Wohlgemuth,** Michael. — The twelve apostles going to evangelize all the world. There are to be seen St. Peter drinking out of a cantine and St. Thomas with a cap in his hand looking back, St. Bartholomew and St. Andrew; on the right side St. John knelt down to draw water with the pitcher out of a well. St. James minor aside, St. James major and St. Philip near the tree in the middle; the rest are walking already in the distance ashore of a river and over the mountains. — On W., h. 5′, l. 5′ 2″ 3‴.

Ninth cabinet.

1416. (824.) **Bretschneider,** John Michael, born at Aussig in Bohemia, painted at Prague in the beginning of the XVIIIth century. — A musical entertainment in a saloon. A page is presenting some refreshments. Two young ladies are playing with a dog. — On W., h. 2′ 5″ 4‴, l. 3′ 4″.

1416 a. (824 a.) **Huysum,** Jan van. — Fruit and flowers in a basket and a stone handle-vase, butterflies flying around. — — Sign. and dat.: 1735. — On W., h. 2′ 6″, l. 1′ 10″.

Tenth cabinet.

1417. (825.) **Goyen,** Jan van. — A plain landscape with a navigable river and a Gothic town on it. In the fore-ground resting people and some cow-herds with their flock. — Sign.: VG. 1643. — On W., h. 1′ 2″ 10‴, l. 1′ 10″ 6‴.

Seventeenth cabinet.

1418. (826.) **Ghering,** Jan, flourished at Antwerp about 1665. — Interior of the Jesuit-church at Antwerp destroyed

by the fire-brand in 1718. — Signed and dated: 1663. — On Canvass, h. 2′ 6″ 6‴, l. 2′ 11″ 5‴.

1419. (827.) **Hamilton**, Charles William of, born 1668 at Brussels, died 1754 at Augsburgh. — Wood-flowers and champignons animated by butterflies. — On W., h. 11″ 5‴, l. 7″ 6‴.

Nineteenth cabinet.

1420. (828.) **Giotto di Bondone.** — Christ leading the pardoned out of the Limbus, at his side the good malefactor with the cross. The devils are flying. — A tempera on W., gilt ground, h. 1′ 5″, l. 1′ 4″.

It is thought to refer to the representations of our Lord's supper and crucifixion, no. 556 and 560 of Cab. XIX.

Twenty-second cabinet.

1421. (829.) **Upper Italian school.** — A man's portrait with long brown hair holding a book in his hands. Behind him the torse of a female statue and the street of an Italian town are to be seen. — Sign.: MDXIIII. DOMINICVS F., A (i. e. Anno aetatis) XXV. — On Ca., h. 3′ 8″ 3‴, l. 2′ 9″ 6‴.

Twenty-third cabinet.

1422. (830.) (Attributed to) **Tiziano Vecellio da Cadore.** — Bust of a young man wrapped in a black coat with a mountant collar and a shirt-stripe laid in little folds. — On Ca., h. 2′ 4″, l. 1′ 10″ 4‴.

It reminds us in comprehension, in colouring and in treatment of Scipione Pulzone and most likely it was painted by him.

Table.

Notice for the reader.

The ciphers are referring to the numbers by which the pictures have been placed into the Saloons (S.) or into the Cabinets (C.) or registered in the Supplements (Sp.). The abbreviations: „attr.“, „cop.“, „éc.“, „infl.“, „man.“, „posth.“, „prés.“, „s.“, „tabl. d'at.“, „v.“, „vrais.“, signifiy: „attribué“ („attributed“), „copie“ („copy“), „école“ („school“), „influence“ („influence“), „manière“ („manner“), „posthume“ („posthume“ or „later“), „présumé“ („presumable“), „siècle“ („century“), „tableau d'atelier“ („study-picture“) „voyez“ („see“), „vraisemblablement“ („probably“).

Aelst, W. v. — C. 357.
Agi, Andr. Cordelle. — C. 601.
Albani, Fr. — S. 465. 480. C. 643.
Aldegrever, H. — S. 81. C. 134. 140. 162. 166. Sp. 767. 770?
Alessandro di Verona. — S. 438. 447 (note). C. 652.
Altdorfer, Alb. — C. 138. 160. 169. Sp. 776. 777. 778.
Amberger, Chr. — C. 121. 129. 159.
Amerighi, v. Caravaggio.
Antolinez, Josè. — S. 362.
Arpino, Cavalier d'. — S. 511.
Arthois, Jacques d'. — S. 232. 238.
Asam, C. D. — S. 119.
Asper, Hans. — C. 132. 133. 135 (prés.).
Asselyn, Jan. — C. 445. 452.
Assen, Jan Walter van. — C. 97 (note).

Backer, J. — C. 332. 350.
Backhuyzen, Lud. — S. 230.
Baldovinetti, Al. — C. 568.
Baldung, v. Gruen.
Balen, H. v. — C. 215. 216. 217. 224. 225. 231. 232. 233. 241. 291.
Balestra, Ant. — C. 639.
Bamboccio, v. Laar.
Barbarelli, G., v. Giorgione.
Barbieri, G., v Guercino.
Barend van Brüssel, v. Orley.
Baroccio, Fed. — S. 494. 525. C. 626.
Bartolo, Taddeo. — C. 555 (prés.).
Bartolommeo, v. Fra Bartolommeo.
Basaiti, Marco. — C. 537 (attr.). — Cf. S. 559 (note).
Bassano, Giac. — S. 474. 589. C. 633.
Bassetti, Marcant. — S. 490.
Batoni, Pomp. di. — Pag. 1. C. 656.
Bazzi (Soddoma), v. Soddoma,
Beccafumi, Dom. — S. 560.
Bega (Begyn), Corn. — C. 358.
Beham (Behem), Bart. — S. 72, 98.
Beich, Fr. J. — S. 138. 148. 162. 171.
Bellini, Giov. — S. 559 (éc.). C. 601 (éc.). 604 (prés.).
Bellotti, Bern., v. Canaletto le j.
Belucci, Ant. — S. 427. 459.
Berchem, Nic. — S. 223. 228. 293. C. 196. 377. 434. 435. 438.
Berettini, v. Cortona.
Beuckelaer, v. Buecklaer.
Bigordi, Dom., v. Ghirlandajo.
Bles, Herri met de. — C. 89. 91.
Bloemaert, Abr. — S. 187. 216.
Bockhorst, J. v. — S. 233. 237.
Boel, P. — S. 308 (note). 327 (note).
Boeyermans, Th. — S. 308 (note).
Bol, Ferd. — S. 179. 301. C. 264.
Bondone, v. Giotto.
Bonifazio. — Cf. S. 450 (note).
Bordone, Paris. — S. 483 Cop.
Both, A. — S. 173. 178. C. 247.
Both, J. — S. 173. 178. 307. 330. C. 247. 387.
Botticelli, S. — S. 555.
Bourdon, Seb. — S. 395.
Bourguignon, J. — S. 389, 401.
Bout (Bouts), v. Stuerbout.
Breenbergh, B. — C. 508.
Bretschneider, J. M. — Sp. 824.
Bril, P. — C. 213. 268. 244a (man.). 244c (man.).
Bronzino, Al. — S. 472.
Bronzino, Ang. — C. 655 (attr.)
Brouwer, Adr. — C. 199. 207. 219. 221. 262. 273. 465. 515. 527.
Brucker, N., v. Prucker.
Brueghel, J. — S. 241. C. 198.

200. 201. 202. 205. 206. 208. 214. 220. 222. 223. 226. 227. 228. 230. 245. 246. Cf. 215. 216. 217. 224. 225. 231. 232. 233. 241.
Brueghel, P. — C. 192. 209.
Brun, Ch. Le. — S. 292. 420. Sp. 729.
Bruyn, Bart. — C. 72. 73. 74. 83. 84. 92. 94 (éc.). 95. 96. 103 (prés.). 104 (prés.). 106. 107. 108. 112. 113. 114.
Buecklaer, J. — S. 57. 78.
Buonaccorsi, v. Perino del Vaga.
Buonarroti, Michelangelo. — C. 549 (man.). Sp. 794 (cop.). 795 (cop.). 796 (cop.).
Burgkmair, H. — S. 65. 73. 79. 92. C. 27. 130. 131. 136. 146. 150.
Byss, J. R. — Sp. 799.

Cagnacci, G. — S. 499. 512. 530.
Calabrese, v. Preti.
Calcar, Maître de. — C. 109. 110. 111 (soi-disant: Fyoll.). Sp. 766 (éc).
Caliari, Bened. — Cf. S. 424, note.
Caliari, Carlo. — Cf. S. 424, note.
Caliari, (Paolo Veronese). — S. 424. 425. 429. 430. 436. 485. 487. 495. 513 et 515 (tabl. d'at.). 529. C. 632. 662 (cop. d'at.?) Sp. 740.
Cambiaso, L. — C. 642. Cf. 663.
Canale, Ant., v. Canaletto le vieux.
Canaletto le vieux. — C. 617. 618. 621. 622.
Canaletto le j. (Bellotti). — S. 476.
Canlassi, v. Cagnacci.
Cano, Alonzo. — S. 353.
Cantarini, v. Pesarese.
Caravaggio, M. da. — S. 486. 500. 517. 532.
Cardi, v. Cigoli.
Careño de Miranda, Juan. — S. 161 (note).
Carracci, Ag. — S. 422.
Carracci, Anib. — S. 440. 477 (Turchi?). 516. C. 657 (Guercino?). 660. 661. 665 (ec.?).
Carracci, Lod. — S. 435. 463. 502. C. 659.
Carucci, J., v. Puntormo.
Castiglione, G. B. — S. 493. 505.
Cavedone, Giac. — S. 434. C. 675.
Celesti, Andr. — S. 431.
Cerquozzi, Michelang. — C. 647. 666.
Cesari, Josepino, v. Arpino.
Champaigne, Ph. de. — S. 174. Sp. 735.
Ciccio, v. Solimene.
Cignani, C. — S. 428. 514. C. 636. (Maratta?) 689.
Cigoli. Lod. (Cardi). — S. 526. C. 607. 659 (prés.)
Cima, G. B., v. Conegliano.
Cione, A., v. Orcagna.
Claude Lorrain (Gellée). — S. 391. 399. 407. 416.
Clouet, Fr., v. Jeannet.
Coëllo, Clod. — S. 379.
Collantes, Fr. — S. 374.
Conegliano, Cima da. — S. 559 (man.) C. 608.
Coques, Gonzalez. Cf. S. 308, note.
Cornelisz, Jac. van Oost-Zaanen. Cf. C. 97, note.
Correggio (Ant. Allegri). — S. 469? 580. C. 543 (vrais.). 595 (cop.). 626 et 665 (attr.). 673 (éc. posth.). 674 (attr.).
Cortona (Berettini), P. da. — S. 509.
Cossiau, J. J. van. — S. 294.
Courtois, Jacq., v. Bourguignon.
Coxcie. — Cf. S. 58, note. 61. C. 103, note. 104.
Crabeth, Adr. — Sp. 733.
Crayer, G. — S. 314. C. 372. Sp. 802.
Cranach, L., le vieux. — S. 56. 83. C. 137. 141. 142. 144. 157. 164. 167. Sp. 690. 764. 771. 772.
Credi, L. di. — S. 553. C. 571 (man.).
Crespi, G. M. (Spagnuolo). — S. 461.
Culmbach, Hans of (Wagner). — S. 40. 43. 46. 58.
Cuyp, v. Kuyp.

Dekker, Conr. — C. 389.
Demarées, v. Marées, G. Des.
Denner, Balt. — C. 175. 187.
Diepenbeek, Abr. v. — S. 197. C. 278. 380.
Dietrich (Dietricy), Ch. W. E. — S. 149. 151. 168. 170.
Dirck van Haarlem, v. Stuerbout.
Dolci (Dolce). — S. 453. 466. 471. C. 600. 624. 628. 629. 644 (?).
Domenichino (Zampieri). — S. 522. C. 609. 658.
Dorner, J. J. — C. 179.
Douffet, G. — S. 110. 158. 183. 226.
Douven, J. Fr. v. — S. 218. Sp. 810.
Dov (Dow), Ger. — C. 261. 265. 266. 271. 272. 277. 280. 281. 283. 284. 288. 289. 359. 394. 401. 517.
Duc (Ducq), Jan Le. — C. 339. 349.
Dürer, Albr. — S. 1. 2. 3. 51 (attr.). 71. 76. 93. 94 (tabl. d'at.). C. 120. 123. 124. 127. 128. 139. 147. 161 (cop.). Sp. 756 (cop. anc.). 775. — D'un imitateur: C. 57. 153. 178.
Dughet, v. Poussin, G.

Dyck, Ant. v. — S. 175. 176 (attr.). 193. 198. 201. 203. 206. 207. 209. 212. 215. 217. 220 (attr.). 221. 295 (attr.). 313. 315. 316. 321. 331. 333. 335. 345. C. 334—338. 340. 342—348. 351. 352. 363. Sp. 712. 822. Cf. 716, note.

Ecole d'Allemagne. (XVII. s.) — Sp. 695. 702. 705.
Ecole du Bas-Rhin. — S. 32. C. 29. 45. 56. 61. 67. 87. 101. 109—111. Sp. 694. 746. 747. 752. 757. 758. 759. 810.
Ecole de la Bavière. — S. 89.
Ecole byzantine. — C. 566. 574.
Ecole de Cologne, du maître „Wilhelm“ en transition à la man. de „Stephan“ Lochner: C. 1—9. 17. D'une main plus faible: C. 10. 11. 12 Sp. 746. 747. — Infl. de Stephan: C. 13. 14. Sp. 744. — Infl. d'Eyck: C. 18. 19. 20. 30. 33. Sp. 745. — V. „maître de la mort de Marie“ et de la „Passion de Lyversberg“, puis „Ecole du Bas-Rhin“.
Ecole d'Espagne. — S. 364 (Tobar?). 372 (esp.-lombardienne?). 375. 380. Sp. 813.
Ecole ou man. d'Eyck. — C. 18. 19. 20. 30. 33. 65. 66. 109—111. Sp. 745. 750. 755. 768.
Ecole de Flandre. — S. 66. C. 46. 53. 119. 559. 573. Sp. 745. 750. 753. 755.
Ecole florentine du temps avant Cimabue, man. byzantine: C. 566. — Des XIVe et XVe s.: S. 562. C. 552. 554. 555. 557. 562. 565. 567 (Gent. da Fabriano). 579. — Cf. 570. 575.
Ecole hollandaise. — C. 97.
Ecole d'Italie supér., surtout lombardienne. — S. 566; cf. 372. C. 610. Sp. 829.
Ecole des Pays-Bas. — S. 66 et 96. C. 90. 102. 119. 559. 573. 586 (d'après Raphaël).
Ecole Toscane, XVe s. — C. 562.
Ecole d'Ulm-Souabe. — Sp. 749. 769.
Ecole vénitienne-romaine, XVIe s. — C. 591.
Ecole de Vestphalie. — C. 102 (prés.) Sp. 691 (prés.).
Eeckhout, G. v. d. — S. 204. C. 279.
Ehrenberg, W. S. v. — S. 308.
Elzheimer, Ad. — C. 154, 180. 184. 186. 189.
Engelbrechtszen. — S. 91.
Everdingen, A. v. — S. 225. C. 462. 501. Sp. 708 (prés.).
Eyck, Hubert v. — S. 55 (cop.). 61 (cop.).
Eyck, Jan v. — C. 51 (cop.). — V. Ecole d'Eyck.

Fabriano, Gent. da. — C. 567.
Fa presto, v. Giordano.
Ferrarese, v. Mazzolino.
Ferri, Ciro. — S. 423. C. 664.
Feselen, Melch. — S. 35. C. 155.
Feti, Dom — S. 488. C. 626, note. 669. 677.
Fiesole, Giov. da. — C. 611. 612. 613. 615. 616.
Filippino, s. Lippi, Filippino.
Filipepi, v. Botticelli.
Fischer, J. G. — C. 178. Sp. 693.
Flandre, v. éc. de Flandre.
Flink, Govert. — S. 213. 312; cf. 358.
Florence, v. éc. florentine.
Forli, Marco da, v. Palmegiani.
Fra Angelico, v. Fiesole.
Fra Bartolommeo. — S. 551 (man.). — Cf. C. 579 et 597, note.
Franceschi, Paolo. — S. 439.
Francia, Fr. — S. 575 (man.). 577.
Franken, Fr., le vieux. — C. 234.
Franken, Fr., le j. — C. 203. 242. 244.
Francucci, v. Innocenzo da Imola.
Fyoll, v. — C. 109—111.
Fyt, J. — S. 180. 186. 202. 325. 339. 341.

Gabbiani, A. J. — S. 568. 571.
Gabron, Willem. — C. 391.
Garofalo (Tisio). — S. 574. C. 580. 603 (prés.). Sp. 741. Cf. 674, note.
Garzi, L. — C. 688.
Gelder, A. v. — S. 200.
Geldorp (Gortzius). — C. 521. Sp. 801.
Gellée, v. Claude Lorrain.
Geraert van Haarlem. — S. 84. 85. 86. 87. 90.
Ghering, Jan. — Sp. 826.
Gherwett, van. — S. 222.
Ghirlandajo, Dom. (Bigordi.) — S. 538. 556. 557. 558.
Giordano (Luca Fa presto). — S. 442. 443. 458. 462. 479. 498. 519. 520. 521. 569. 570. Sp. 717. 718.
Giorgione (Barbarelli). — S. 470 (?) 582.
Giotto di Bondone. — C. 556. 560. 563 (attr.) Sp. 828. Temps et

direction: C. 539. 540. 561. Imitateur: 561.
Giulio Romano (Pipi). — S. 592 (prés.). C. 585 (man.). 596. Sp. 742 (attr.).
Glauber, J. — S. 334. C. 421.
Goes, Hughe v. d. — C. 43. Cf. 66. 105.
Gortzius, v. Geldorp.
Goyen, J. v. — Sp. 786. 825.
Gossaert, J., v. Mabuse.
Graff, Ant. — S. 157.
Granacci, Fr. — S. 533. 535. 536. 540.
Greuze, J. B. — Sp. 728.
Gruen (Grien), H. Baldung. — C. 148.
Grunewald, Matth. — S. 63. 68. 69. 70. 75. Sp. 761.
Gualdorp, v. Geldorp.
Guercino (Barbieri). — S. 421. 503. 573 (attr.). Man.: C. 573. 657.
Guidi, Tommaso, v. Masaccio.
Guillaume de Cologne (de Herle). C. 15. — Contemporain plus ancien ou plus faible: C. 16. — V. Ec. de Cologne.

Haarlem, Ger. van, v. Geraert.
Hackaert, J. — C. 386.
Hals, Frans. — S. 311.
Hamilton, Ch. G. de. — Sp. 827.
Hamilton, J. G. de. — S. 165.
Hamilton, Ph. Ferd. de. — S. 146.
Heda, Guill. — Sp. 789. 790. 791.
Heem, Corn. de. — S. 188. C. 429. 436. Cf. C. 308, note.
Heem, J. D. de. — S. 177. C. 341. 420. Sp. 784.
Heemskerk, Mart. — Sp. 762. 763.
Held-Stoccade, Nic. de. — C. 630.
Helst, B. v. d. — S. 224. C. 410.
Hemessen, J. v. — S. 10. 64. 74. C. 100. 152 (Jan Swart?)
Herrera, Franc. de. — S. 350. 359. Cf. 384, note.
Heyden, J. v. d. — C. 503.
Hobbema, M. — C. 444.
Holbein, H., le vieux. — S. 5. 6. 8. 9. 14. 15. 19. 20. 41. 42. 47. 48. 53. 54. 59. 60.
Holbein, H. le j. — S. 16—18 (?). 62 et 67 (attr.). 97 (attr.). C. 143 (cop.). 149. 166a. — Man.: S. 12.
Holbein, Sigmond. — S. 49. 49a.
Hondekoeter, Melch. de. — S. 219. 344. Sp. 706.
Honthorst, Gerrit. — S. 310. 328. 338. 342. Sp. 709. 815.
Hooch (Hooge). — C. 530.
Horebout, Ger. — S. 45.
Huchtenburgh, J. v. — C. 405 (prés.). 426. 440.
Huysmans, Corn. — C. 520. 523. 535.
Huysum, J. v. — C. 464. 471. Sp. 824a.

Jacobsz, v. Lucas van Leyden.
Jeannet (Fr. Clouet). — Sp. 730.
Jardin, K. du. — S. 242. C. 505.
Jnconnu. — S. 51. C. 61. 65. 67. 98. 538. 542. 570. 575. 587. 610. 687. Sp. 695. 702. 705. 719. 797. 798. 808. 809. 813. — V. „Ecoles“ et „Maîtres“.
Innocenzo da Imola. — S. 581.
Jordaens, Jac. — S. 181. 324. Cf. S. 308 et C. 293, note.
Josepino, v. Arpino.
Jouvenet, J. — Sp. 722. 723.

Kabel, A. v. — C. 374.
Kalf, Willem. — Sp. 792.
Kauffmann, Ang. — S. 152.
Keyser, Th. — C. 418.
Kierings, Al. — C. 534.
Kniller (Kneller), G. — Sp. 712.
Knoller, Mart. — S. 128.
Kupetzky, Jean. — S. 139. Sp. 697. 724 (probabl.).
Kuyp, Alb. — C. 412. 443.
Kuyp, Jac. — C. 454.

Laar, P. d. — C. 253.
Lairesse, Ger. de. — C. 356. 371. Cf. S. 334.
Lanfranco, Giov. — S. 445. C. 599. 606 (?).
Largillière, Nic. — Sp. 721. 808 (?). 809 (?).
Leeuw, P. v. d — C. 376. 382.
Leyden, Luc. van. — C. 151. 165 (attr.). 170 (prés.)
Liberi, Pietro. — S. 523.
Licinio, v. Pordenone.
Lievens, J. — S. 302. 306.
Lingelbach, Joh. — C. 433.
Lionardo, v. Vinci.
Lippi, Fra Fil. — S. 554. C. 577.
Lippi, Filippino. — S. 563.
Lochner, v. Stephan de Cologne.
Lorrain, v. Claude Lorrain.
Loth, J. C. — S. 100. 118. 136. 143. 164. Sp. 700. 804.
Lotto, Lorenzo. — S. 552.
Lucas van Leyden, v. Leyden.
Luciani, v. Piombo.
Luini, Bern. — S. 565 (prés). 586. C. 590 (cop).

Luti, Bened. — S. 572.
Lys, J. v. d. — C. 450.

Maas, Nic. — S. 190. 191.
Mabuse, v. Maubeuge.
Maingaud, M. — Pag. 1.
Maître des douze apôtres. — C. 18. 19. 20. Cf. C. 30.
Maître du St. Barthélemi. — C. 38. 39. 40. 41. Sp. 751.
Maître de Calcar. — C. 109—111 (? Le soi-dis. Fyoll.). Sp. 766 (éc.).
Maître de la mort de Ste. Marie. — C. 69 70. 71. — Successeur: C. 29. 101. Direction analogue: C. 30. — V. aussi: B. Bruyn.
Maître de la Passion de Lyversberg. — C. 21—26. Man.: C. 28. 31. 32. De même, mais faible: 62. 68; cf. 61. 67. Sp. 752.
Maître de Ste. Véronique, v. Guillaume de Cologne, C. 15.
Manfredi, Bart. — S. 473.
Mantegna, Adr. — S. 549.
Maratta, C. — C. 636 (prés.). 638. 668. 676.
Marées, G. Des. — S. 127. 129. 154.
Marés, P. Des. — S. 29. 30. 31.
Marinus (Seeuw) de Roymerswalen. — S. 4. 44.
Masaccio (Guidi). — C. 558.
Masolino da Panicale. — C. 572.
Massys, v. Metsys.
Maubeuge, J. de (Gossaert). — S. 99. C. 41. 66 (?). 97 (?). 115.
Mazzolino, L., il Ferrarese. — C. 598.
Mazzuola, Fr, v. Parmegianino.
Mazzuoli, il Ferrarese, v. Mazzolino.
Meer, Jan v. d. — Sp. 811.
Melem, H. van. — C. 76—82. 88.
Memlinc, H. — C. 48. 49. 50. 63. 105 (vrais.). 54 (man., infl. ital.). Successeurs: C. 89. Sp. 798a.
Mengs, A. R. — S. 153. 155.
Metsù, G. — C. 305. 529.
Metsys, Q — S. 80. C. 85 (cop. anc.). Ec.: S. 66. Man.: C. 52. Infl.: S. 32. C. 38. 45. 46. 53. 56.
Metz, Gertrudis. — Sp. 773. 774.
Meulen, A. v. d. — S. 388. 402. 405. 418.
Michelangelo, Buonarroti. — Man.: C. 549. Cop. anc.: Sp. 794. 795. 796.
Mielich, H. — S. 50. 52.
Miereveld, M. J. — C. 333 (v. d. Helst?). 425.
Mieris, Fr v., le vieux. — C. 274. 275. 276. 287. 353. 355. 396. 414. 415. 417. 422. 423. 448. 466.
Mieris, Fr. v., le j. — C. 510.
Mignard, Pierre. — Sp. 734.
Mignon, Abr. — S. 108. 109. 111. 166.
Millet, J. Fr. — S. 211. 346. C. 331
Moine, Franç. Le. — S. 404.
Mola, P. Fr. — S. 444. 497.
Monnoyer, J. B. — Sp. 732.
Moretto (Bonvicino). — S. 452. 619 (?)
Moro (Mor), Ant. — Sp. 701.
Moro, il. — V. Torbido.
Moroni, G. B. — S. 583 (attr.)
Mostaert, Jan. — C. 47 (?).
Moucheron, Fréd. — C. 373.
Murillo, B. E. — S. 348. 349. 357. 358 (attr. — G. Flink?) 368. 371. 376.
Myn, H. v. d. — C. 532.

Neefs, P., le vieux. — C. 473.
Neer, Aart v. d. — Sp. 787.
Neer, Eglon v. d. — C. 364. 463.
Netscher, Gasp. — C. 177. 185. 188. 190. 369.
Neuchatel, Nic. — S. 77. 120.
Novellara, v. Orsi.

Oefele, Fr. Ign. — S. 156.
Oost-Zaanen, v. Cornelisz.
L'Orbetto, v. Aless. di Verona.
Orcagna di Cione. — C. 564 (man.).
Orley, Barend v. — C. 59 (attr.) 86. (prés).
Orme, A. de L'. — S. 192.
Orsi, Lelio. — C. 649. 650. v. „Additions."
Ostade, Adr. v. — C. 243. 282. 286. 366. 395. 402. 413.
Ostade, Is. v. — C. 251. 430.
Ostendorfer, Mich. — C. 168.
Ottovaenius, v. Veen.

Pacchiarotto, Giac. — C. 569. 576.
Palamedesz (Stevens). — C. 502.
Palma Vecchio. — S. 578 (?). 588.
Palma Giovine. — S. 437. 441. (man. faible). 448. 506. C. 620 (plus moderne?). Sp. 736.
Palmegiani (Palmezzanus). — S. 541.
Panicale, v. Masolino.
Pantoja de la Cruz. — S. 370. 378.
Paolo Veronese, v. Caliari, Paolo.
Parmegianino (Mazzuola). — S. 531.
Parmegianino le j. (Rocco). — C. 651.
Patinier, J. de. — C. 64 (man.) 93 (man. faible).

Paudiss, Chr. — S 113. 133. Sp. 704 (prés.).
Pay, J. de. — S. 125.
Peeters, Jan. — S. 336.
Pencz, G. — S. 95.
Pereda, A. de. — S. 361. 382 (?). 384 (?). 387.
Perino del Vaga. — Cf. C. 591.
Perugino (Vanucci). — S. 550. (man.). 561. 590.
Pesarese (Cantarini). — S. 491. 507. C. 683.
Pesne, A. — S. 390.
Piombo, Frate del. — S. 579.
Pippi, v. Giulio Romano.
Poel, Egl. v. d. — Sp. 785.
Poelembourg, Corn. — C. 244 b. 449. 506. 512.
Pollaiolo. — C. 565 (attr.).
Pomerancio. — S. 475.
Ponte, Giac. da., v. Bassano.
Pontormo. — S. 449.
Pordenone (Licinio). — S. 482 (?).
Porta, Baccio dalla, v. Fra Bartolommeo
Potter, Paul. — C. 511.
Pourbus, Fr., le j. — S. 300. C. 522.
Poussin (Dughet), Gasp. — C. 667. 681. 684. Sp. 731.
Poussin, Nic. — S. 408. 415 417. C. 654 (cop. anc.). Imitateur: C. 641.
Prete Genovese (Strozzi). — S. 460.
Preti (Calabrese). — S. 457.
Prew (Preu), G. — S. 26.
Prince, J B. Le. — C. 648.
Procaccini, Cam. — S. 432.
Procaccini, G. Cés. — S. 426. C. 645.
Prucker (Brucker). — Pag. 1. S. 131.
Pulzone, Scipione. — C. 635. Sp. 830 (prés.)
Pynacker, Ad. — S. 240. C. 362. 378.

Raffaello Santi. — S. 534. 547. 582 a (cop.) 585. C. 541. 581. 587 (attr.). 588. 593. 597 (man.). 614. Cf. C. 586.
Raibolini, v. Francia, Fr.
Ravenstyn, J. v. — S. 182. 184.
Razzi, v Bazzi.
Rembrandt van Ryn. — S. 185. 195 (tabl. d'at.). 196. 323. 329. 337. 343. C. 254 (man.). 255—260. 268. 290. Sp. 703 (éc.). 707.
Reni, Guido. — S. 446. 455. 527. C. 543 (vrais.). 634 et 644 (man.). Sp. 738.
Ribera, Jos. de. — S. 352 354. 355. 356. 360. 363. 365. 377. 381 383. 385. 386.
Richter, John H., v. page 1.
Rigaud, Hyac. — S. 400.
Robusti, J., v. Tintoretto.
Rocco, M., v. Parmegianino le j.
Rodriguez, Bl. Ben. — S. 369.
Rogier, v. Weyden.
Rokes, H, v. Sorgh.
Romanelli, G. Fr. — S. 454.
Romano, G, v. Giulio Romano.
Rombouts, Th. — S. 199.
Romeyn, G. — C. 434. 518.
Roncalli, Chr., v. Pomerancio.
Roos, J. H. — S. 107. 112. 121. 123. 124. 126. 130. 132. 134. 145. 147. 172. C. 176.
Rooshof (Rosenhof). — S. 106.
Rosa, Salvator. — C. 578. 670. 671. 678, 679. 682.
Rotari, Pietro. — S. 451. 468.
Rottenhammer, J. — S. 137. C. 171—174. 181—183.
Rubens, P. P. — S. 244—292. Attr.: 280. 282. Tabl. d'at.: 248 251. 288. Éc.: 264. C. 292. 330. Copp.: 300. 314. Sp. 711. 715. 793. 821 (cop.).
Rudhard, C. — Sp. 710.
Ruel, J. B. — Sp. 806.
Ruysch. R. — C. 270. 409. 424. 525. Sp. 800.
Ruysdael, Jacq. — S. 322. C. 408. 446. 453. 455. 458 474. 475. 504. 531.
Ruysdael, Sal. — C. 459. 469.
Ryckaert, D., le j. — C. 399.

Sacchi, Andr. — C. 663 (Cambiaso?)
Saftleven, H. — C. 197. 204. 524.
Salvator, v. Rosa.
Salvi, G. B, v. Sassoferrato.
Salviati, Fr. — Cf. S. 592.
Sandrart, J. de. — S. 101 — 103. 115 — 117. 140 — 142. 159—160. 161. (cop. d'après Careño de Miranda?). 163. 167. Sp. 696 (attr.). 713 (attr.).
Santi (Sanzio), v. Raffaëllo.
Saraceno (Carlo Veneziano). — S. 504. 510. C. 592.
Sarto (Vannucchi), Andr. del. — S. 544 (cop.). 548. 576 (étude en sa man.). C. 582. 583. 589. 594.
Sassoferrato (Salvi). — C. 637.
Savery, Roel. — C. 229.
Schaffner, M. — S. 7. 21. 25. 36. 88. C. 156. 158.
Schalken, G. — S. 296. 303. C. 400. 416.

Scheufelin, H. — S. 23. 24. 28. 33. 37. 38. C. 99.
Schidone, B. — C. 605. 623. 625. 627.
Schlichten, J. Ph. vd. — C. 432. 439.
Schönfeld, J. H. — Sp. 812.
Schongauer (Martin Schön.) — C. 146. 163 (? Copie ?). Sp. 768 (attr.). Cf. C. 145 (note).
School. See: Ecole.
Schoonjans, A. — S. 318.
Schühlein, H. — S. 11. 13. — C. 34. 145. — Sp. 754.
Schwarz, Jean, v. Swart.
Schwarz, Chr. — S. 104. 105. 114. 122. 150.
Scipione di Gaëta, v. Pulzone.
Seghers, Dan. — C 509.
Seeuw of Roymerswalen, v. Marinus.
Sirani, Elisabetta. — C 640.
Slingeland, P. v. — C. 269. 285.
Snyders, Fr. — S. 205. 297. 305. 317. Sp. 816. Cf. C. 233.
Soddoma (Bazzi). — C. 602.
Solario, v. Zingaro.
Solimene, Fr. — C. 680.
Sorgh (Rokes). — C. 456. 457.
Spagnoletto, v. Ribera.
Spielberg, Jean. — Sp. 699 (prés.)
Spinello di Luca Aretino. — Man.: C. 550. 553.
Steen, Jan. — C. 250. 263.
Stephen (Lochner) de Cologne. — Infl. ou éc.: C. 1—14. 17. 21—26. Sp. 744—747.
Stevens, v. Palamedesz.
Stieler, Jos. — Pag. 1 (deux fois).
Strozzi, v. Prete genovese.
Stuerbout (Bouts). — C. 44. 55. 58.
Subleyras, P. — Sp. 725. 726. 727.
Sueur, E. Le. — S. 413. C. 685.
Sustris, Fr. — S. 144.
Swanevelt, H. v. — S. 189.
Swart of Groeningen. — C. 60. Cf. C. 152 (note).

Taddeo di Bartolo, v. Bartolo.
Teniers, Dav., le j. — S. 299. C. 191. 193. 194. 195. 210. 211. 212. 248. 249. 252. 411. 447. 533.
Ter-Borch (Terburg), G. — S. 243 C. 437. 470.
Tiarini, Al — S. 433.
Tiepolo, J. B. — Sp. 805.
Tinelli, Tiber. — Cf. S. 478 (note).
Tintoretto (Robusti). — S. 481 (éc.). 489 (prés.). 501 (man.). 539. C. 584. 631. 653. 672 (imit.). Sp. 739. 798 (imit.). 818 et 819 (copp.).
Tisio, Benv., v. Garofalo.
Tiziano Vecellio. — S. 450 (? Bonifazio ?). 467. 478 (? Tib. Tinelli ?). 489 (? Tintoret ?). 492 (?). 496. 524. 587. 591. — C. 619 (? Moretto ?). 646. Sp. 698 (attr.). 737. 820 et 821 (copp.). 830 (attr.).
Tobar, A. M. — S. 364 (prés.).
Torbido, Fr. (il Moro). — S. 584.
Torreggiani, Bart. — C. 536. 548.
Toscane, maître de. — C. 562.
Trevisani, Fr. — S. 567.
Turchi, v. Aless. di Verona.

Uden, L. v. — C. 381. Cf. S. 270.
Uyte (Wte)-Wael. — C. 370.

Vaccaro, Andr. — S. 464. 508.
Vadder, Lod. de. — C. 388.
Vaga, v. Perino del Vaga.
Valentin, M. P. — S. 393. 406. Sp. 807.
Vannucchi, v. Andr. del Sarto.
Vannucci, P., v. Perugino.
Vasari, G. — S. 484.
Vecellio, v. Tiziano.
Veen (Otto Vaenius). — C. 235—240.
Velazquez, Diego — S. 366. 366a. 367. 372 (? espagnol-lombardien ?). 380 (prés.). Sp. 719 (cop. variée ?). 822 (cop. originale ?).
Velde, Adr. v. d. — S. 194. C. 460. 472. 519.
Velde, Willem v. d. — C. 451. 461.
Vermeer, v. Meer, J. van der.
Veneziano, C., v. Saraceno.
Vernet, Cl. Jos. — S. 394. 396. 403. 409. 410. 412. 414. 419.
Verona, v. Alessandro di Verona.
Veronese, Paolo, v. Caliari, P.
Verrocchio, Andr. — S. 542.
Vicentino, Andr. — S. 528.
Victoors, J. — S. 239.
Vinci, Lionardo da. — S. 546 (éc. ou imit.) 564 (éc). Sp. 743 (éc.).
Vinck-boons, D. — S. 229. C. 218.
Vivien, Jos. — S. 397. 398. 411.
Vlieger, S. van. — C. 390.
Vliet, H. van. — C. 367.
Vos, Corn. — S. 231 (prés.).
Vouet, Simon. — C. 686.

Wagner, v. Culmbach, Hans of.
Walch, Jac. — C. 125 (attr.).
Waterlo, A. — S. 210. Sp. 783. 817.

Watteau, Ant. — Sp. 720.
Weenix, J. B, le vieux. — C. 379. 385. 468. 528.
Weenix, Jan., le j. — S. 227. 234—236. 298. 304. 320. 326. 332. 340.
Werff, Adr. v. d. — S. 214. C. 383. 476—500. 507. 513.
Werner, Jos. — S. 135.
Weyden, Rogier v. d., le vieux. — C. 35. 36. 37. 42. Sp. 760 (imit., Rogier v. d. W. le j. ?). 798a (man.).
Wileboorts, Thom. — Sp. 714.
Willaerts, Abr. — Sp. 814.
Wohlgemuth, M. — S. 22. 27. 34. 39. 82. Sp. 823.
Wolf, Andr. — S. 169.
Wouwerman (s), Ph. — S. 208. C. 361. 392. 393. 397. 398. 403. 404. 405 (Huchtenburgh ?). 406. 407 (Pierre W. ?). 419 (tabl. d'at.). 427. 428. 441. 442. 516. Sp. 788 (Pierre W. ?)
Wyck, Ph. — C. 514.
Wynants, J. — S. 309. 319. C. 354. 375. 384. 526.

Zampieri, v. Domenichino.
Zanetti, Dom. — S. 456. 518.
Zeitblom, B. — C. 122. 126. Sp. 765. 781. 782.
Zingaro (Solario). — S. 537. 543.
Zorg, v. Sorgh.
Zurbaran, Franc. — S. 351. 373.

Errata.

Page 1 line 10 is to be read: „J. H. Richter“ instead of „F. Richter“.
„ „ „ 12 is to be read: „Maingaud“ instead of „Maingand“.
„ 2 No. 1 line 6 is to be read: „side-wing“.
„ 4 „ 17 „ 7 is to be effaced: „under his direction, if not“.
„ 4 „ 17 „ 8 is to be inserted, after „himself“, the word: „perhaps“.
„ 6 „ 37 „ 1 is to be read: „thorns“.
„ 7 „ 55 „ 9 is to be read: „Hubert“.
„ 11 „ 85 „ 2 is to be read: „to“ instead of „te“.
„ „ „ 93 „ 5 is to be read: „Archduke“.
„ 18 „ 8 is to be read: „of the schools“.
„ 33 „ 319 „ 2 and 3 is to be read: „is leading a foot-path“.
„ 38 „ 370 „ 2 is to be read: „archduke“.
„ „ „ 371 „ 1 and 2 is to be read: „paralytic“.
„ 40 „ 391 „ 6 is to be read: „flock“ instead of „flocks“.
„ 47 „ 452 „ 4 is to be read: „pocket-handkerchief“.
„ 50 „ 478 „ 4 is to be read: „do not“ or „don't“ instead of „does not“.
„ 51 „ 2 is to be read: „of the“.
„ 52 „ 497 „ 2 is to be read: „son“ instead of „sou“.
„ 57 „ 544 „ 2 is to be read: „by the“.
„ 61 „ 582a „ 4 is to be read: „renowned“ instead of „renowed“.
„ 65 „ 613 „ 5 is to be read: „gilt ground“ instead of „gilt-ground“.
„ 67 „ 10 is to be read: „artists“.
„ 92 „ 832 „ 4 is to be read: „warrior“ instead of „warior“.
„ 108 „ 979 „ 3 is to be read: „sitting“ instead of „sits“.
„ 114 „ 1040 „ 1 is to be read: „Breakfast“.

Munich: Printed by C. R. Schurich.

Schollho

BSB Bayerische StaatsBibliothek

MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Marggraff, Rudolf,

Catalogue of the Pictures in the Old Royal Pinakothek at Munich

Munich s.a. (1871)

Bavar. 1756 n
urn:nbn:de:bvb:12-bsb10999883-0